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**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

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## EQUITY WANTS VAUDEVILLE AND BURLESQUE BRANCHES UNIONIZED

**Actors' Organization Declares It Does Not Wish to Extend Authority to These Branches but That It Is Up to A. A. F. to Organize Them**

The Actors' Equity Association is eager to see the vaudeville and burlesque branches of the profession unionized and is making every effort to force the American Artiste's Federation, of which Harry Mountford is executive-secretary, to make some progress in organizing the thousands of actors in these two lines.

"The unorganized conditions of vaudeville and burlesque is a menace to Equity," it was emphatically declared this week by Paul Dullzell, Assistant Executive-Secretary of the A. E. A. "Equity has successfully attained its main objectives by dint of struggling for them, and we do not purpose to have our security endangered by laxity in the other fields of the profession.

"Equity has enough to do in its own jurisdiction over the legitimate and motion picture branches of the profession and is not seeking to extend its authority to the vaudeville and burlesque fields," he asserted. "The American Artiste's Federation has jurisdiction over these two branches and it is up to it to unionize them."

Frank Gillmore, Executive-Secretary of Equity, is in Cincinnati, attending the annual convention of the American Federation of Labor. He is said to have received full authority from the Executive Council of Equity to insist upon some material change in the policy of the American Artiste's Federation, and it is expected that the officials of the American Federation of Labor will accede to his suggestions. The Actors' Equity Association has the largest membership of any of the organizations in the Four A's, the international theatrical organization which has the charter in the A. F. of

L., and to which all unions of theatrical professionals belong. Harry Mountford is also attending the convention.

Mr. Dullzell was asked whether or not Equity considered that Harry Mountford and James Fitzpatrick, the president of the American Artiste's Federation, should be removed from office, but he refused to make any statement on this subject. It is understood on good authority, however, that Equity considers Mountford and Fitzpatrick to be the real impediments in the way of the unionization of the vaudeville and burlesque actors.

In the event the Equity succeeds in its attempt to oust Mountford and Fitzpatrick, as it is understood they will try to do, there is very small chance of these two officials being given positions in the Actors' Equity Association.

The danger to Equity of the unorganized conditions in vaudeville and burlesque is said to have been brought home to the officials of the organization by the plans for Shubert Vaudeville for next season. To all appearances, in the opinion of some Equity members, the Shubert units will be regular legitimate musical revues playing fourteen shows a week instead of eight.

During the last few weeks several musical shows have been organized with practically none but vaudeville artists in the casts. The great majority of these actors and actresses are non-Equity, and Equity is forced to make them join, if it is at all possible. These things are said to annoy Equity, which is of the opinion that there are enough things to contend with right in the legitimate field in its jurisdiction without being bothered by outside elements.

### NEW "PASSING SHOW"

The new edition of "The Passing Show," which the Messrs. Shubert will produce, will go into rehearsal in or about the fifteenth of July.

Jack Pearl and Ben Bard will replace Willie and Eugenie Howard in the new show, and the Howard Brothers will be starred by the Shuberts in a new comedy which they are to produce for the coming season.

### "FOLLIES" SOLD OUT FOR WEEKS

The Ziegfeld "Follies" has met with public approval, the New Amsterdam Theatre being sold out four weeks in advance. The brokers have bought heavily, and so far have not had any cause to worry, having no trouble at all in disposing of their tickets.

### TINNEY SHOW OPENS AUG. 21

"Daffy Dill," the new Arthur Hammerstein production, in which Frank Tinney is to be starred, will open its New York engagement at the Apollo Theatre, on August 21.

### GRAND OPERA FOR RAVINIA PARK

CHICAGO, June 19.—A season of grand opera will open at Ravinia Park on Saturday of this week. The opening opera will be "Boris Godounoff," and in the cast will be Orville Harrold, Alice Gentle, Leon Rothier, Adamo Didur and others of the Metropolitan Opera House cast. On Sunday evening "Mme. Butterfly" will be heard.

Prices are scaled at a \$2.75 top.

### NINETEEN YEARS FOR MURDER

PHILADELPHIA, June 19.—Harry J. Vissell who was convicted by a jury of second degree murder in the killing of a former actress, Mrs. Bessie May Dorn, of Newark, N. J., here last April, was sentenced to a maximum term of nineteen years and six months.

### MILES, SCRANTON, CLOSES

SCRANTON, Pa., June 19.—The Miles Theatre at this city has closed for the summer. The house plays vaudeville and pictures. It will reopen during the month of August, with its former policy.

### FULTON LEASE IN COURT

The efforts of A. L. Erlanger to oust Oliver Bailey from the Fulton Theatre reached the courts last Friday, when counsel for Bailey appeared in the Third District Municipal Court in an answer to a notice served upon his client to appear there to show cause why he should not be forced to give up his tenancy of the theatre. M. L. Malevinsky, of the law firm of O'Brien, Malevinsky and Driscoll, representing Bailey, was granted an adjournment until this Monday by Judge Heatherington, on which day he filed a verified answer. The case has been put on the regular court calendar for next Monday, and Judge Heatherington stated that if the case was not reached on that day it would have to go over until the Fall. If the case goes over until the Fall, Bailey will still be allowed to remain in possession of the Fulton Theatre until then at least.

Oliver Bailey has managed the Fulton Theatre for four years under a sub-lease from Mrs. Henry B. Harris, which has still four years more to run. During that time he has made the Fulton one of the most successful playhouses on Broadway. Last year A. L. Erlanger purchased the Fulton Theatre, and notified Mrs. Harris that her lease would expire in one year. Mrs. Harris' lease contained a clause which specified that it could be cancelled upon one year's notice, but the contract between her and Bailey did not mention this fact, it is alleged.

The case presents a very unusual angle because of this fact, and is being closely followed by theatrical men.

The Fulton Theatre has housed a number of very successful plays during the past two years, including "Enter, Madame," "Lilliom" and "He Who Gets Slapped."

### "BRIGHTEN UP THE DIALOGUE"

Members of the Ziegfeld "Follies" company who used the stage elevator before the performance on Tuesday night of last week observed a notice pasted in the lift signed by Ned Weyburn which said, in effect, that all the dialogue must be brightened up, especially that done by Will Rogers, Andrew Tombes and Gallagher and Shean, just before the bit in which the vaudeville team's "Mr. Gallagher and Mr. Shean" song routine is burlesqued. This dialogue was very amateurish, asserted the notice, and the artistes in the "Follies" must remember that they are dealing with an intelligent audience.

Nothing was said about the notice, but Rogers, Tombes, Gallagher and Shean entirely eliminated the dialogue at that night's show. The next night, however, the notice in the elevator was down—and the same dialogue was used by the quartette of comedians at night performance.

### FILM HOUSES MAY CLOSE

BALTIMORE, June 19.—Every movie house in this city may be closed by July 1 for a period of two months or longer, as a result of the business having gone "completely to smash."

The closing movement is being instigated by the Exhibitors' League to permit an interval for business to pick up.

### AL WOODS RETURNING

Al Woods, the theatrical manager and producer, who has been abroad for the past month will be back this week.

### COLORED CAST SHOWS ON B'WAY

With the opening on Monday night of "Strut Miss Lizzie," at the Times Square Theatre, attention is centered upon the revival of the public's interest, a long time dormant, in colored performers. "Shuffle Along," now in its second year at the 63rd Street Music Hall, may be said to have created the wave that is sending the colored stage performer into public popularity.

Not only are there now two all-colored companies playing to Broadway audiences, but one more, "Up and Down," with Whitney & Tutt, of Smart Set fame, now playing Atlantic City, awaiting only the putting of a theatre in the theatrical district at their disposal.

It is reported that at least two other all-colored shows are in process of formation, the Harlem district being scoured for talent by various agents.

Many cabarets have taken advantage of the public's re-awakened liking for colored entertainers, and are presenting revues cast only with negroes. One of Broadway's most expensive midnight supper clubs, the Plantation, which exacts a \$2.00 cover charge, has been doing remarkable business for several months past with an all-colored revue. An all-colored show is playing at Reisenweber's, and one which just closed there is now at an Atlantic City cabaret. In Chicago the idea has already taken hold, an all-colored revue having opened at the Green Mill Gardens last week.

### SUN SELLS THEATRES

TOLEDO, Ohio, June 19.—Control of the Toledo and Rivoli theatres here was purchased last week of Gus and Peter Sun by E. G. Soubier, of Indianapolis, the deal involving \$750,000. Mr. Soubier is Director of Safety in Indianapolis, besides being connected with Charles Olson of that city in the operation of the Central Amusement Company, which runs seven theatres in Indianapolis.

Soubier bought the controlling stock in the two theatres from Peter Sun, of Toledo, vice-president of the Sun & James Company, and Gus Sun, of Springfield, head of the Sun circuit.

No changes in the policy of the two theatres are contemplated, it was stated last week, nor is any immediate change in the personnel of the employees of the two houses under consideration.

The deal also involves the transfer of the leases on the two theatres, estimated to be worth \$1,500,000.

### "MUSIC BOX" TO RUN

"The Music Box Revue," which is meeting with success at the Music Box, will close its New York engagement about the twenty-third of September. The new edition of the piece will open at the house on September 25th, while the current edition will move to Chicago for a run.

### FAY CLOSES PROVIDENCE HOUSE

PROVIDENCE, R. I., June 19.—Fay's Theatre, in this city, has closed for the summer months. The house will be entirely renovated during the next seven weeks, and will reopen again on August 7, with its former policy of vaudeville and pictures.

# SHUBERTS' MILLION DOLLAR SUIT AGAINST KEITH IS TRIED

**Motion to Dismiss Action Made by Keith Attorneys and Decision Reserved—Briefs to Be Filed—Lee Shubert Swears His Business Totals \$25,000,000 Yearly**

SYRACUSE, N. Y., June 17.—The trial of the \$1,000,000 suit brought by the Shuberts against the B. F. Keith Vaudeville interests and E. F. Albee, was finished on Friday in the Supreme Court, the testimony of Mr. Albee being the last heard by Judge Cheney, who reserved decision, asking counsel for both sides to submit briefs on the matter. He also reserved decision on the motion to dismiss the complaint made by counsel for the Keiths.

The Shuberts demand a half-interest in the new Keith Theatre here and also half of all the profits it has earned since it was opened about two years ago. They claim a verbal agreement with the late A. Paul Keith, by the terms of which they were to own half of the property in return for the discontinuance by the Shuberts of the Grand Opera House as a vaudeville theatre.

The trial of the action began on Wednesday, with Lee Shubert the first witness to take the stand. Syracuse has taken an unusual interest in the proceedings, mainly because many of the natives knew Lee Shubert, Jacob J. Shubert and the late Sam S. Shubert when they got their first foothold in the theatrical industry here over twenty years ago by operating a stock company at the Bastable Theatre. In those days the Shuberts were not the important, wealthy men that they are now.

The courtroom was jammed to the overflow mark. Every remark of the witnesses, the several attorneys for each side and the judge of the court was eagerly listened to by the natives.

Lee Shubert conducted his business right from the courtroom during the trial of the case. Assisted by a secretary and stenographer, he kept a continuous line of messenger boys running in and out of the office carrying messages for delivery to his New York offices and to various other places in the country, deciding matters even as he listened to the arguments of the lawyers and advised his own legal representatives.

One of the first moves of the Shuberts at the opening of the trial was to amend their answer, expressing their willingness to carry out the alleged agreement with the Keiths to the letter by paying one-half of the costs of the building of Keith's theatre here.

Many in the courtroom gasped when Lee Shubert, under cross examination by counsel for the Keiths, declared that the gross business done by his theatrical companies now reaches as much as \$25,000,000 yearly. Excited whispers traveled around the closely packed courtroom as natives told each other that they knew him when he operated the Bastable stock company on a shoe-string.

When asked by Charles E. Cooney, attorney for the Keiths, to name the theatres he owned or controlled in New York City alone, Mr. Shubert said:

"Our houses are the Casino, the Lyric, Forty-ninth Street, Maxine Elliot's, Thirty-ninth Street, Ambassador," and he paused thoughtfully. "Well," he said, with a half smile, "there are twenty-five

## ACTORS' GUILD ELECTS OFFICERS

The Catholic Actors' Guild held its annual election of officers last week at a meeting held in the Hotel Astor. The following were elected to hold office: president, Pedro de Cordoba; first vice-president, George Howard; second vice-president, Dorothy Donnelly; treasurer, Rev. John Talbot Smith; chairman of the executive committee, Hon. Victor J. Dowling; recording secretary, Mrs. Emmett Corrigan; social secretary, Mary Toomey.

## FIGHT FILMS BARRED ON SUNDAY

MEMPHIS, Tenn., June 15.—The Dempsey-Carpentier fight pictures billed to be shown at Pantages Theatre here commencing Sunday, were not shown until the following Monday due to a protest filed by the Methodist Ministers' Association and the wish of Mayor Paine.

The action of Lloyd Dearth, manager of the house, who after hearing the protest of the Methodist Ministers' Association announced that the pictures would not be shown on Sunday.

of them in New York, but I don't think I could name them all without stopping to think."

Expressions of amazement and hearty laugh arose from the courtroom at this answer.

"You better let Mr. Shubert write you a letter and put the list in," suggested former State Senator Elon R. Brown, of counsel for the Shuberts.

After the trial started a number of suit cases and packages, containing letters and papers dating back as far as 1911, when the question of renewal of the lease of the Grand Opera House was discussed by the Keiths and the Shuberts, were opened.

Hardly a question put to witnesses for either side was allowed to be answered without objections and exceptions being taken by opposing attorneys. Much of this is due to the fact that B. F. Keith, his son, A. Paul Keith, and Joseph Jacobs, former manager of the Shubert interests in Syracuse, are dead, and much of the allegations concern statements made by them.

All the testimony of William Rubin, attorney for the Shuberts, an important witness, was objected to on the ground that at the time of the Shubert-Keith affiliations in Syracuse he was legal representative for both sides, and the evidence he submitted was declared to have been received in confidence. Rubin was remorselessly grilled, but was finally able to say that in 1910 he held a conversation with E. F. Albee, and was shown plans for the new theatre, suggesting several changes which were later made. He also declared that he told Mr. Albee at that time that the Shuberts claimed a one-half interest in the proposed theatre, and that Mr. Albee had told him they would have to reduce their share to 25 per cent.

E. F. Albee, who testified on Friday, denied the statements made by William F. Rubin, local attorney for the Shuberts, that he had told him of a "moral agreement" to give the Shuberts 50 per cent of the profits of the theatre. He admitted that in 1914 he had offered Lee Shubert 25 per cent of the profits, but Shubert refused it, he said. Nothing more was said about the matter until 1917, he stated, when Lee Shubert came to him again about it, but, because A. Paul Keith had willed his interest in the property to other people, he told him he could not renew the offer. Long before the Syracuse house was built, said Mr. Albee, he told Lee Shubert he "would be taken care of."

Under cross-examination by former State Senator Elon R. Brown, Mr. Albee said that the site for the theatre had been purchased as an investment and as a possible site for a playhouse.

The value of the site of the Keith Theatre is now \$3,500 a foot, William J. Pangman, a real estate operator, testified. In 1909 it had a value of \$1,300 a foot, he said.

The Keiths were represented by former State Senator J. Henry Walters, Maurice Goodman and Charles E. Cooney. Ex-Senator Brown, William Klein and William Rubin represented the Shuberts.

## EIGHT SHOWS LEFT IN CHICAGO

CHICAGO, June 17.—With the departure of Irene from the Studebaker tonight and "Molly Darling" from the Palace tomorrow night, only eight shows will be playing here next week. There are no new productions scheduled for next week and "Anna Christie" with Pauline Lord, which has had a very successful run at the Cort, will close at that house next Saturday.

Chicago has had exceptionally hot weather the past few weeks and the public will not go down to the loop to see a show; instead, they visit the outlying gardens and the neighborhood theatres playing feature pictures. These latter places are doing well.

The shows holding over are playing to light business. Here they are: "Just Married" at the La Salle; "Lightnin'" with Frank Bacon at the Blackstone; "The Hotel Mouse" with Frances White and Taylor Holmes at the Apollo; "Lilies of the Field" at the Powers; Donald Brian in "Garrison and the Girls" at Cohan's Grand; "For Goodness' Sake" at the Garrick and "Lilom" at the Great Northern.

## BYRNE MUST PAY WIFE

John F. Byrne, an acrobat, sixty-two years of age, formerly one of the Byrne Brothers, who played in "Eight Bells," must pay a judgment of \$550 to his wife, Mrs. Helene Byrne, under a ruling made last week in the Appellate Division of the Supreme Court. Mrs. Byrne sued her husband for payments due under an agreement made in Brooklyn in 1914, by the terms of which Byrne was to pay her \$50 per week.

Byrne told the judge that on account of his age he is unable to earn over \$35 per week now. His wife alleged that when her husband and the "Eight Bells" were withdrawn from the stage he had invested \$100,000 in real estate. He stated that little of the property remained.

## OPEN AIR OPERA CO. SCORES

SAN FRANCISCO, June 19.—Open air grand opera, inaugurated last week at the Stanford Stadium, has proven a great success. Admission prices are from \$1 to \$5. The performances are under the direction of Gaetano Merola, conductor. The singers include many well known operatic stars, among them Giovanni Martinelli, Ina Burskaka, Leon Rothier, R. Agui, Vincente Ballester, Blanca Sarria, Constance Reece and Aristide Neri.

At the first performance, at which "Pagliacci" was presented, over 6,000 people attended. "Carmen," given as the second bill, drew 9,000, and "Faust," the third opera, about the same number.

## TINNEY SHOW OPENS ON AUG. 7

"Daffy Dill," the new Frank Tinney show will be staged by Julian Mitchell and goes into rehearsal on July 10. It will open on August 7 at the Broadway Theatre, Long Branch. After a tour of two weeks the piece will be brought into New York on August 21 and will open at the Apollo Theatre. "Daffy Dill," which is the joint work of Guy Bolton, Oscar Hammerstein 2nd, and Herbert Stothart will be staged in two acts and sixteen scenes.

It is said to represent the most pretentious production ever made by Arthur Hammerstein.

## EQUITY CLOSED DURING SERVICE

During the memorial services in honor of Julian Russell held at the Hippodrome last Friday afternoon the offices of the Actors' Equity Association were closed and business suspended. This respect to the memory of the famous actress was paid not only at the New York offices but at the branch offices in other cities.

## "OH, MONEY!" FOR STAGE

John Randolph has obtained the dramatic rights to Eleanor Porter's novel, "Oh, Money! Money!" and also has secured twenty-five per cent of the motion picture rights. The play will be produced in the early Fall. Miss Porter is the authoress of "Pollyanna."

## VAUDEVILLIAN FORMS STOCK CO.

SAN FRANCISCO, June 19.—Irene West, formerly of the vaudeville team of Barnes and West, has formed a musical stock company that will play a three months' engagement at the Strand Theatre in Honolulu, under the management of Joe Cohen. The company left here on June 16th, and included the following performers: George Barnes, Willis West, Marjorie Keene, Billy Dodge, Hazel Boyd, Trixie Leach, Alice Adams, Anita Meredith, Geneva Gordon, Dorothy Kelly, and Carribel Walker. The entire company was booked through the office of Blake & Amber, which furnished the costumes.

The policy of the company will be two changes of program weekly. After the Honolulu season, the company expects to tour the Orient and after that open on an indefinite engagement in Manila. Two of the company, Willis West and Hazel Boyd, have made the trip before and are well acquainted with the ground.

## YEAR'S VACATION FOR PLAYERS

The Provincetown Players, who recently closed their eighth season, announced a suspension of production for a year. The ninth season of the Players will open at the Macdougal Street Theatre on October 31, 1923.

In part the announcement says: "Our faith in our adventure has survived—more than at first we know why the great hope for a free development of a native drama rests on a stage like ours—but our faith needs quickening through leisure."

The Provincetown Players have been active for eight seasons, six of them in New York. Their most notable achievement of the last season was the production of "The Hairy Ape," the O'Neill play now at the Plymouth. They are under the direction of George Cram Cook, who is at present in Greece.

## KEITH STOCK TO RUN TO SEPT.

The B. F. Keith Alhambra Players, the stock company playing at the Alhambra Theatre, will continue their season at that house until Labor Day. The show selected this week by William Webb, stage director, is "Three Wise Fools," and is the company's eighth successive week at the house.

General Manager John J. Maloney of the Keith Theatres in New York, aims to make many more stock companies as they did before the war as a result of the Alhambra Players' success, and is working under the interested direction of E. F. Albee.

## LIGON JOHNSON OUT AGAIN

Ligon Johnson, general counsel for the International Theatrical Association, was back at his office in the Loew building on Monday, after being ill for two weeks with a severe case of tonsilitis. Mr. Johnson spent one week in a hospital, where he was operated upon. Although he was able to go to his office on Monday, he was not strong enough to attend the annual convention of the International Theatrical Association at the Pennsylvania Hotel.

## WASHINGTON STOCKS DOING WELL

WASHINGTON, D. C., June 19.—Despite the heat both stock companies playing here are doing a good business. At the Belasco this week "Getting Gertie's Garter," is the attraction while "Bought And Paid For" is at the Garrick.

## "THE CIRCLE" IN FRISCO

SAN FRANCISCO, June 19.—"The Circle," with John Drew and Mrs. Leslie Carter opened a three weeks' engagement at the Century Theatre on Monday night. After the closing of this engagement, the theatre will be turned over to the Morosco bookings and will be called "The Morosco."

## BOSTON STOCK CLOSING

BOSTON, June 19.—The Boston Stock Company at the St. James theatre will close on Saturday night. "Slippy McGee," the attraction, is in its fifth week.

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# A. L. ERLANGER AND LEE SHUBERT HEAD INT. THEATRICAL ASSN.

**First Annual Convention of Managers Organization Held Monday at the Pennsylvania Hotel—Erlanger Succeeds Walter Vincent as President—New Offices Created**

A. L. Erlanger and Lee Shubert were elected president and vice-president respectively, of the International Theatrical Association at its first annual convention which opened on Monday at the Hotel Pennsylvania. The International Theatrical Association, the membership of which owns or controls most of the legitimate theatres in the country and produces most of the plays, was formed last August.

Erlanger and Shubert are two big men in the theatrical industry today, and it is interesting to note that they recently reached an agreement pooling their booking offices which makes them the potential rulers on the business.

The meeting at the Hotel Pennsylvania, which was to be continued on Tuesday also, was called to order at 2 p.m. The members present first heard the report of the president, Walter Vincent, of the firm of Wilmer & Vincent, and also the report of the treasurer, Winthrop Ames. A nominating committee, composed of Joseph P. Bickerton, chairman, Ralph Long, of the Shubert offices, Thos. Love, general manager for the Nixon-Nirdlinger interests of Philadelphia, Edward Lyons, general manager for Winthrop Ames, and Abe Levy, general manager for Sam. H. Harris, then announced the nominations for president and vice-president. Erlanger and Lee Shubert were elected unanimously, no opposing ticket being named.

Two new offices were created by an amendment to the constitution of the organization, that of chairman of the Board of Governors, to which Wilmer Vincent, the retiring president, was elected, and that of vice-chairman of the Board, to which Harry Rapley, retiring vice-president, of the National Theatre, Washington, was elected.

Alfred E. Aarons, general manager for A. L. Erlanger, and the leading spirit in the formation of the International Theatrical Association was re-elected secretary, and Winthrop Ames was re-elected to the office of treasurer.

Leo M. Boda will continue in the appointive position of general manager of the association, it was announced, but the meeting has still to vote upon the members of the Board of Governors for the next year and also upon the regional directors-heads of the various units within the organization. The I. T. A. is divided into separate classifications, to facilitate the forwarding of the interests of each, such as the stock managers, producing managers, combination theatre managers, and also resident theatre owners are classified into different groups, based upon the population of the cities in which their theatres are located.

There will be hardly any discussion of the things which the I. T. A. was originally formed to fight for, such as lower

### "MARY" GOING OUT AGAIN

"Mary," the George M. Cohan musical comedy, will be sent on tour again next season by Sam H. Harris. Julian Mitchell will cast and stage the production.

Harris got the piece at the time that George M. Cohan was making no theatrical productions and feeling that the writers, Otto Harbach and Lou Hirsch, should not lose the profits of the piece which it would make if it were touring, he turned the piece over to them to make what arrangements they might desire with it.

The next season's tour is a continuance of the arrangement made by the writers a year or so ago.

### "LILIOM" CUTS SUNDAY SHOWS

CHICAGO, June 19.—For the balance of the engagement of "Liliom" at the Great Northern, the Sunday performances will be eliminated.

transportation rates and more advantageous terms from the labor unions, it was stated, special committees being appointed to handle each matter, each then making its report to the Board of Governors.

The International Theatrical Association has been fighting for lower railroad rates since its organization last August. So far no actual results have been obtained, although many hearings have been held before the Interstate Commerce Commission and the Railroad Association, composed of executives of most of the railroads in the country.

On Tuesday night, after the business before the convention has been transacted, a dinner is to be held for the members at the Pennsylvania. Among the many managers from out-of-town who attended the meeting were:

Sherman Brown, manager of the Davidson Theatre, Milwaukee; William A. Keyes, Victory Theatre, Dayton, Ohio; C. J. Suphene, Brandeis Theatre, Omaha; Peter McCourt, Broadway Theatre, Denver; Harry Brown, Nixon Theatre, Pittsburgh; Edward Conard, manager of Al Field's Minstrels; John B. Reynolds, Alvin and Pitt theatres, Pittsburgh; W. A. Edwards, His Majesty's Theatre, Montreal; Charles Ford, Ford's Opera House, Baltimore; Lewis Haase, Atlanta Theatre, Atlanta, Ga.; O. S. Hathaway, Middletown, N. Y.

George C. Hickox, Chatterton Opera House, Springfield, Ill.; Fred E. Johnson, Court Theatre, Wheeling, W. Va.; Phil Levy, Lyric Theatre, Allentown, Pa.; T. B. Lothian, Colonial Theatre, Boston; I. C. Mishner, Mishner Theatre, Altoona, Pa.; Fred E. Moore, Apollo Theatre, Atlantic City; Fred G. Nixon, Nirdlinger, Philadelphia; Ed Rosenbaum, Jr., Grand Opera House, Wilkes-Barre, Pa.; Herman Saxon, Auditorium, Toledo; L. M. Scott, Metropolitan, St. Paul, Minn.; Albert M. Sheehan, Tremont Theatre, Boston; Thomas C. Campbell, Tulane Theatre, New Orleans.

George T. Hood, Metropolitan, Seattle; Charles W. York, Auditorium, Spokane; Fred Beecher, Orpheum, Sioux Falls, S. D.; Dodge & Hayward, Spreckles Theatre, San Diego, Cal.; Frank C. Egan, Los Angeles, Cal.; C. A. Lck, the New Theatre, Fort Smith, Ark.; Fred M. Taylor, Academy of Music, Newburg, N. Y.; George D. Pyper, Salt Lake Theatre, Salt Lake City.

R. J. Lydiatt, Grand Theatre, Calgary, Alberta, Canada; Lawrence Solman, Royal Alexander Theatre, Toronto, Canada; William Wyatt, Los Angeles; George Driscoll, Montreal; Harry Erlich, Shreveport, La.; John J. Garrity, Harry J. Powers and Harry Ridings, Chicago; Harry Martin, McCauley's Theatre, Louisville, Ky.; Nathan Appel, Orpheum Theatre.

### STATE THEATRE CLOSES

NEW BRUNSWICK, June 19.—The State Theatre here, which was recently acquired from Walter Reade by the B. F. Keith interests, closed for the season on Saturday. It had been playing six acts and motion pictures, on a split week basis. It will reopen in September. Harold Kemp will continue to book the house.

### "SUE DEAR" OPENS JULY 3

"Sue Dear," Bide Dudley's latest musical comedy has been rewritten by Joseph Herbert who is staging it and having Jack Mason put on the dances. The show will open at Long Branch and Asbury Park, the week of July 3rd, and will come to Forty-second street, on July 10th. Frank H. Grey the composer, will direct the orchestra and Olga Steck will have the title role.

### RICE SUES FOR CASTING ACTS

Edward Le Roy Rice, well known in vaudeville circles, brought suit last week against Milton Hockey and Howard Green, vaudeville producers, for \$410 alleged to be due according to agreement for casting two acts, "Stars of Yesterday" and "The Comebacks." Suit was filed in the Ninth District Municipal Court through the law offices of Leon Laski of No. 160 Broadway.

Rice's complaint is based upon two causes of action, one of them claiming an agreement by which he was to receive \$25 a week for casting "The Stars of Yesterday" and the other an agreement by which he was to get \$20 a week for the same services rendered for "The Comebacks." He alleges he received no part of the salary due the first named agreement since March 27, and has received only \$15 weekly since October 18 on the second agreement.

No answer has as yet been served by Hockey and Green, it was stated at Attorney Laski's office on Monday.

### GENEVA MITCHELL IN ACT

Geneva Mitchell, who left the cast of "Sally" in Boston recently, opened at Keith's Greenpoint on Monday, in the act formerly done by Ethel Delmar, then known as "Jungle-Jazz." The act is now billed as "Jungle-Land," and will be seen under the direction of Ralph Farnum. Five men are with the act, four of whom do animal characters. Among them are Phil Dwyer, Billy Taggart (juvenile), and Ralph Bailey.

Miss Mitchell received a great deal of publicity while "Sally" was in New York, through her marriage and separation from a college student within one week. In Boston Miss Mitchell left the "Sally" show suddenly following a lot of publicity given a party in the house in which Miss Mitchell was living at the time. Faire Binney replaced Miss Mitchell in the "Sally" show who came to New York to take the matter up with Flo Ziegfeld but failing in an adjustment of the matter decided on her vaudeville engagement.

### REICHER'S EX-PARTNER SUES

Emanuel Reicher, formerly stage director for the Theatre Guild and at present conducting a dramatic school at his studio in Carnegie Hall, was sued last week by Morr Jacobs, former partner in the venture, for \$225 alleged to be due by the terms of the agreement dissolving the partnership. Jacobs, who lives at No. 999 East 163rd street, brought suit through Attorney I. M. Sackin, of No. 152 West Forty-second street, papers in the action being filed in the Third District Municipal Court.

Jacobs charges Reicher with breach of contract and also breach of an agreement of settlement. Attorney Sackin stated that Reicher agreed to pay Jacobs 20 per cent on certain notes alleged to have been collected. The \$225 represents the amount due on notes already matured, while other notes are not due at this time.

### BIG HEADLINERS OUT

CLEVELAND, June 19.—Big headliners are out of the Allen theatre bill, at least for the present and the usual bill of pictures and acts are being shown.

Eva Tanguay headlined the bill two weeks ago and Kitty Gordon last week. In addition to these big vaudeville bills were presented in addition to the pictures.

This week two pictures are shown, "Nanook of the North," and "Sisters."

### CANTOR SHOW CLOSING IN AUG.

"Make It Snappy," in which Eddie Cantor is starring at the Winter Garden, will end its engagement at that house the last week in August, and go direct from there to the Shubert Theatre, at Boston for a ten-week run. Following the Boston run, the show will play a few weeks into Chicago where it will play during the winter.

### WHITING OUT OF "FOLLIES"

Jack Whiting left the cast of the Ziegfeld "Follies" last Saturday, his parts in the show now being done by Allan Gray, Whiting's notice being accepted by Ziegfeld.

### BOSTON NOW DOWN TO ONE

BOSTON, June 19.—All of the legitimate theaters here with the exception of the Colonial are closed. "Sally," the big musical comedy success, is now in its ninth week and will doubtless remain for several more, judging from the business of last week. The heat of the previous week cut into its receipts as well as those of other shows, but the return of the cool weather has boosted them up again.

The Tremont, which housed George M. Cohan and his "Tavern" company, is dark, the show having closed on Saturday night. Poor receipts was not the cause of the closing, for during the entire week the show did an exceptional business, but Mr. Cohan has a number of new productions to launch and his return to New York was necessary.

One of them is scheduled for Boston, and will probably open here within the next three or four weeks. It is a musical show called "Little Nelly Kelly," and is by Mr. Cohan. He originally planned to open here with it instead of "The Tavern," but the booking of "Sally" in addition to other musical shows in the town convinced him that Boston could hardly be expected to stand for another.

Cohan musical plays are big hits here, and the phenomenal success scored by "Mary" two years ago, and "The O'Brien Girl" last year, is still remembered.

### CO-OPERATIVE CO. FOR SAVOY

SAN FRANCISCO, June 19.—The Savoy Theatre, which has been closed for the past year, has been leased to the San Francisco Theatre Guild, a co-operative producing company organized along the same lines as the guild in New York. Samuel J. Hume, director of the Hearst Greek Theatre at the University of California, is heading the guild's movement. He is taking a year's absence from the university so that he might devote his time to the work.

The manager of the theatre will be Jessica Colbert, well known concert and lecture impressario. The house will be redecorated and considerable alterations made, after which it will be renamed the "Plaza."

### EQUITY WARNS MEMBERS

A notice tacked up on the bulletin board at the offices of the Actors' Equity Association warns all members not to sign any contracts with Lee Morrison before consulting officials of the organization. Lee Morrison was manager of the Ethel Levey show, "Go Easy Mabel" which lasted only two weeks in New York. Equity officials stated that Morrison also owed money to members for engagements in two other productions, "Betty Be Good" and "Dearie." These last two claims are over a year old.

### FIRST SHUBERT UNIT

The first Shubert Vaudeville Revue unit to open the new season will be "Hello, New York," produced by Jack Singer in conjunction with the Shuberts. Those featured will be Fred Heider, Helen Eley and Inez Van Bree, who is said to be Germany's greatest dancer. The revue is scheduled to open at Atlantic City shortly and to follow with a New York engagement directly afterward.

### PRODUCING CO. INCORPORATES

The Arman Producing Company has been incorporated for \$500. The officers of the corporation are Arman Kaliz, Mildred Singer and Evelyn Greenfield, all of New York City.

**"JOYS AND GLOOMS" TIMBERG UNIT**  
"Joys and Gloom" is the title decided upon for the unit in which Herman Timberg will appear over the Shubert Vaudeville Circuit during the coming season. The unit is to operate on an E. Thomas Beatty franchise.

### THE SCHENCKS GOING ABROAD

Mr. and Mrs. Joseph Schenck (Norma Talmadge) and Constance Talmadge and mother will sail for Europe early during the month of August. They will remain abroad for several months.

# OUTDOOR AMUSEMENT SEASON SLOW IN GETTING STARTED

**Business Poorer Than Anytime in the Past Five Years—Coney Island, Country's Biggest Resort Seems Unable to Get Started**

The outdoor amusement season is slower in starting this Summer than it has for the past five years or more. Hardly any of the amusement parks, large or small, have as yet reported business any way near what it should be. During the last week or two business has picked up a little, but it is still far off what it should be at this stage of the season. The earlier weeks of the season were so bad as to have caused outdoor showmen to despair of doing any reasonable business at all on the average for the entire season.

At Coney Island, the biggest outdoor amusement place in the country, the showman and concessionaires have declared this season to be the worst in the history of the island. They say that the weather, while it has not been entirely favorable to them, has not been so bad as to attribute the bad business to it, but deem the general state of business depression, with consequent unemployment among the people who make up the large por-

tion of those who patronize the outdoor amusements, for the sluggishness of the season.

The carnivals touring the country now also report, for the greater part, poor business everywhere. There are not nearly as many carnivals playing now as there have been in previous years, the small, poorly equipped wagon shows which depended mostly upon the more or less illegitimate means of making money, having found themselves in general disfavor. Many shows have joined together with some previous competitor, thus being enabled to make a much stronger appearance and also economizing on expenses.

The fairs this year will not be nearly as numerous as in previous years it is learned. Attendance in the farming sections depends largely upon the state of business in general, and the farmer is always the first to suffer when conditions are bad.

## MORE LOEW HOUSES CLOSING

Four more of the houses on the Loew Circuit are closing for the summer months. The circuit's house at Houston, Texas, closes on July 1, and the house at San Antonio, Texas, closes on July 5. The King's Theatre, at St. Louis, will close on Saturday night and the Warwick Theatre, Brooklyn, closes on Sunday night.

With the closing of Houston, San Antonio, and St. Louis, the circuit will only have four houses open in the South, the remaining four being Atlanta, Birmingham, Memphis and New Orleans.

J. H. Lubin, general booking manager for the Marcus Loew Circuit, said that he did not remember when the business through the South had been as bad as it has been this summer. He stated that in the past, the Southern houses that played Loew vaudeville had held up in the summer months as well as they did in the winter, and in some instances played to more money in the summer than in the winter.

This is the first time since the Loew Circuit has been playing vaudeville in Houston, San Antonio, or at the Warwick, Brooklyn, that the houses have been closed during the hot weather.

Mr. Lubin said that the houses would again institute their former policy of vaudeville and pictures during the latter part of August.

## FRED BURT RECOVERING

Fred Burt, actor, last seen in "Lilies of the Field," was able to get around last from the after effects of a severe attack of influenza. Mr. Burt and his wife, Helen Ware, well known actress, will leave next week for their summer home at Harrison, N. Y., near Lake George, where they will remain until the Fall.

## JOLSON SHOW FOR THE APOLLO

Al Jolson, now on a vacation in California, will next season be seen in "Bombo," the show in which he opened the new Jolson theatre in New York.

"Bombo" will open at the Apollo theatre in Chicago late in August or early in September.

## NEW HOUSE CALLED "THE DREAM"

St. PETERSBURG, Fla., June 19.—The Maceo Amusement Company is erecting a new theatre here that will be known as "The Dream." The house will play colored vaudeville and colored attractions, and will cater only to colored patrons.

## CLOWN NIGHT AT COLONIAL

The first public "Clown Night" of the National Vaudeville Artists' Club was held at the Colonial Theatre, last Sunday night, as a benefit for the N. V. A. Post 690 of the American Legion. The N. V. A. "Clown Nights" have in the past been confined to the club house, being held during the winter season every Tuesday, beginning at 11 P. M.

The theatre was donated by E. F. Albee, and the artists who appeared donated their services. In addition to the many individual actors and actresses who co-operated by doing their acts, many scenes were given in which the "chief clowns," of affairs held at the club in the past year appeared.

The affair was arranged by Major J. O. Donovan of Pat. Casey's office, who is commander of the post; Vice-commander James Sheer; Adjutant Paul Gerard Smith; Treasurer Frank Joyce and other members of the executive board.

A number of vaudeville executives saw the show which was a fine one.

The orchestra who played for the program was conducted by Julius Lenzberg of the Riverside Theatre. Among the individual artists who appeared were Van and Schenk, Gallaher and Shean (through courtesy of Flo Ziegfeld, Jr.), Chic Sale, Kitty, Ted and Rose Donor, Val and Ernie Stanton, Lucas and Inez, the Darling Twins, Bob Hall, Ferguson and Mack, Willie and Joe Mandel, Bailey and Cowan, Lillian McNeil and Shadow, the Glasgow Maids, Harry Welch and Ned Norton.

The show played to capacity attendance, every seat in the house being occupied. The Colonial Theatre is dark for the summer, the benefit being the first time the house has been open in a month.

## "SPICES OF 1922" OPENS

ATLANTIC CITY, June 19.—"Spice of 1922," the new musical show, opened at the Apollo Theatre here on Monday night. The book of the show is by Jack Lait and the lyrics by Jack Yellen and Owen Murphy, with music by James Hanley and J. Fred Coote.

In the cast are: Velaska Suratt, Georgie Price, Evans Burroughs Fountaine, James Watts, Midgie Miller, Flavia Arcaro, Will Oakland, Hasoutra, Jack Trainer, Florence Brown, Frank Grace, Lucille Ballantine, James Gaylor, Adele Rowland, Jimmy Hussey, Jane Richardson, Rath Brothers, James C. Morton, Cecile D'Andrea, Sam Hearn, Gattison Jones, Harry Walters, Helen O'Shea, Johnnie Berkes, Rex Storey and Armand Kaliz. Kaliz is presenting the show, which was staged by Allan K. Foster.

The show is scheduled to open at the Casino Theatre, New York, next Monday.

## LIONS HELD BY EXPRESS CO.

Two honest to goodness lions remained over weekend at the offices of the American Express Company at Forty-sixth street and Lexington avenue, because they were held there by a writ of replevin served upon the express company officials Saturday by City Marshall Hirsch and his deputy George Harmon.

Felix Rostand, lion tamer, went into court to get the order from a municipal judge so that the animals could be seized and held until the owner of the jungle rulers, Mme. Costillo, circus performer, paid him the \$700 due him for training and boarding the lions. The animals were about to be shipped to New Haven, but Rostand says that they will stay in New York until he gets the money due him.

## "CANARY COTTAGE" IN STOCK

WHEELING, W. Va., June 19.—The Charlotte Wynters Stock Company opened last week at the Victoria Theatre in "The Canary Cottage," scoring a tremendous hit. The Oliver Morosco musical comedy proved to be one of the most delightful plays seen here in some time. Also, the piece proved that Miss Wynters can sing as well as act. With the rest of the cast that included Mr. McWatters, James Philips, George Dill and others at their best, hardly a flaw could be found with the show. Prof. Angelo Purpura is director of the orchestra, and the success crowded the house all week.

## DANCING GIRLS ARRESTED

It's getting so on Broadway that a hardworking chorus girl or dancer, working in a cabaret gets pinched—by the cops—for most anything she might do. Witness the raid made early Saturday morning at Murray's Roman Gardens on West Forty-second street, when six charming, sweet-voiced, simple maidens from the rural districts were humiliated by the action of the police in arresting them, accusing them of being insufficiently garbed. "What's the world coming to?" one of the six bashful beauties asked plaintively. New York, she declared, is gettin' to be one continuous Methodist conference.

But, thank goodness, New York's magistrates are broadminded men; most of them see nothing wrong in the cavorting of pretty girls decked in one-piece bathing suits in cabarets. When the six girls were brought up before Magistrate Simpson in the Jefferson Market Court on Saturday, after having been bailed out earlier in the day by Joseph Susskind, proprietor of Murray's, when the cops took them down to the West Thirtieth Street police station, the judge said he couldn't see anything out of the way. It's all in the way you look at these things, he intimated to the officers who made the arrest. If you're looking for dirt, was the substance of his opinion, you're bound to find it—all things are pure to the pure, etc.

So the six demure damsels, by name, Betty Brown, Roberta Belmont, Stella Allen, Josephine Allen, Martha Dowling and Dolly Smith, were vindicated and the charge against them dismissed.

Murray's Roman Gardens opened on Friday night with a new revue, produced by Walter Windsor, called "The Bathing Beach Revue." Tyler Brooke, very well known in the profession, was, and still is, featured in the show, which included Frank Farnum, Virginia Smith, Evelyn Greig, Virginia Beardsley and others, besides the six blushing boardwalk beauties previously mentioned.

The cabaret was crowded that Friday night, many's the people was there, when in comes the anti-vice cop, Charles Herold, who gives it one glassy stare; then he cried aloud, in accents tough: "This show is too gosh darn rough! Enough, I tell you, enough, enough!" But hardly a tumble did he get, the girlies danced right on, you bet. So Charlie rushed out on the street and called two other cops right off their beat. "Inside," he gasped, with mantling brows, "Inside, before the janes take their bows." Inside they went, one, two, and three, and what did they see, boys, what did they see? Nothing but girlies in bathing suits, still they made them stop the show, the brutes! "Put on some clothes!" the order rang out. "Hide them there knees and wash off that pout. We're gonna take a ride down sout', to Thoity-eighth, where the green light shines out." So out they went, in taxi-cabs, the new way high-class cops make their grabs, and into the station house went the six beauties, cops to the right of them, cops to the left of them, cops all around them swallowed and stumbled. The captain he looked at them, blushed once or more, then said to the cops, "What's this for, what's this for?" They told him their trouble, but he had to hold them, for maybe the magistrate would like for to scold them. But Joe, the Susskind, was there with some dough, so he bailed out the girls and the cops let them go. From then on the story is stated above, and the six simple schoolgirls can dance as they please, even if their bathing suits are 'way past their knees.

## "AFTER THE BALL" FOR FILMS

"After the Ball," Charles K. Harris' famous song hit of a quarter of a century ago is to be made into a feature picture by the Renco Film Co.

This is not the first appearance of the old song on the screen as a picturized version was made and shown in 1914. The new picture, however, is to be a big feature with a new scenario.

# SEVEN BROADWAY SHOWS CLOSED ON SATURDAY NIGHT LAST

**Twenty-four Still Left But Constantly Dropping Receipts Indicate That Few of These Will Carry Into July—Cool Weather Prevents More Closings**

Seven more Broadway shows closed on Saturday night, leaving twenty-four, including one uptown opening, to continue in the running. By the first of July, it is predicted, there will be less than a dozen shows playing on Broadway. The hot weather abated for most of last week, and the business was consequently better with some houses. The several rainy days in the latter part of the week, and the tropical breezes which followed them, pulled things down again, however.

The seven shows which closed were: "The First Year," which has played at the Little Theatre for eighty-five weeks; "The Bronx Express," which lasted for eight weeks at the Astor; "The Truth About Blayds," which ran for fourteen weeks at the Booth; "The Rubicon," the sensational French comedy which played eighteen weeks at the Hudson; "The Charlton," the mystery play which kept the Times Square open for eight weeks; "Up the Ladder," one of William A. Brady's entries this season, which ran at the Playhouse, with great help from the cut rates, for fifteen weeks, and "Red Pepper," starring McIntyre & Heath, which lasted only three weeks at the Shubert Theatre.

"Strut Miss Lizzie," the all-colored musical show, which opened at the Minsky Brothers' National Winter Garden on the East Side several weeks ago, moved uptown to the Times Square Theatre on Monday, replacing "The Charlton." "The Goldfish," starring Marjorie Rambeau, moved from the Maxine Elliot Theatre to the Astor on Monday night. This show's receipts have not been any too good since opening, but it is felt the move to the Astor will aid it somewhat.

Out of the twenty-four plays which continue on Broadway, thirteen are listed on Street Music Hall.

## NEW KEITH HARLEM THEATRE

A new 3,000-seat vaudeville theatre will be built by E. F. Albee on 125th street, between Seventh and Eighth avenues, a plot of ground having been purchased for this purpose on Monday by Mr. Albee. The new house will be known as the B. F. Keith Harlem Theatre, and will be erected this fall.

The new Keith theatre will be modeled along the lines of the B. F. Keith Cleveland Theatre, now under course of construction.

The Keith lease on the Harlem Opera House, also on 125th street, will expire the first of next September. It will be taken over by the Shuberts as a home of their vaudeville units, it is reported. The Harlem Opera House is reputed to be one of the best-paying theatres in New York City.

## ENGLISH ACTOR BACK IN "FOLLIES"

Jimmy Nervo, of the team of Nervo & Knox, the English act which has scored a hit in the Ziegfeld "Follies," returned to the show on Monday night, after being out since Monday of last week because of a severe attack of tonsilitis. Last week the act's specialties were of course omitted, but Teddy Knox continued to play the bits assigned to him in the skits presented.

## WILLIAM ROCK IN HOSPITAL

William Rock is seriously ill in the National Stomach Hospital in Philadelphia. He has just undergone another operation on his stomach. Rock was operated on last year, and it was thought that the operation was successful until recently, when he began to have pains again. His chances for recovery now are favorable.

the cut-rates. Like everything else, the business of the bargain-theatre ticket counter has fallen off with the entrance of Summer. At one time there were over thirty plays from which the theatre-goer looking for cut-rate tickets could choose.

The plays which still continue are, besides those already mentioned: "Make It Snappy," at the Winter Garden, with receipts around \$17,000; "Blossom Time," playing to fair business at the Ambassador; "The Dover Road," just about getting by at the Bijou; "The Cat and Canary," business much lower than when it opened, but still above the danger mark, at the National; "Partners Again," doing great at the Selwyn; "The Bat," still holding on by its beat at the Morosco; "Kempy," making money at the Belmont; "Abie's Irish Rose," doing fairly at the Fulton; "The Chauve-Souris," almost capacity at the Century Roof; "The Hairy Ape," showing a profit at the Plymouth; "He Who Gets Slapped," doing fair business at the Garrick; "Lawful Larceny," still running, although was to have closed; Ziegfeld's "Follies," doing capacity at the New Amsterdam; "A Pinch Hitter," getting poor returns at the Henry Miller; Ed Wynn, in "The Perfect Fool," with only two weeks to run, at the Cohan; "Kiki," up with the leaders, at the Belasco; "Six Cylinder Love," still running, although business is off, at the Sam H. Harris; "The Pin Wheel," opened last week, and not doing very well, at the Carroll; "Captain Applejack," playing to fair returns at the Cort; "The Music Box Revue," at the Music Box, still doing above \$20,000 weekly; "Good Morning, Dearie," around the same figure as "The Music Box Revue," at the Globe, and "Shuffle Along," still making money, as it has done for over a year, at the 63rd Street Music Hall.

## SUES BLANCHE MERRILL

Cecil Spooner Blaney, famous stock actress and wife of Harry Clay Blaney, filed suit last week against Blanche Merrill, vaudeville writer, for \$100 alleged to have been paid in advance for a vaudeville sketch which was never delivered. On December 30, 1921, according to the complaint filed in the Third District Municipal Court, Miss Spooner engaged Miss Merrill to write a one-act play for her in which she intended to open in vaudeville, paying the authoress \$100 in advance and agreeing to play her 5 per cent of all she earned while playing in the act. The manuscript was to have been delivered in two weeks, it is alleged, but never were, nor was the \$100 ever returned, although duly demanded.

## "STRANGER" GETS STOCK PREMIER

SAGINAW, Mich., June 19.—On Wednesday of this week there will be presented for the first time on any stage a new play by Harry Graves Miller, principal of the Hoyt School of Saginaw, and Hal Mordant, managing director of the Jeffers Strand Stock Company now playing here, entitled "The Stranger."

The piece will continue during the week.

## JANIS "GANG" COUPLE MARRY

SAN FRANCISCO, June 17.—Ada Vasglin and James Lewis Reid, both members of the Elsie Janis and "Her Gang" company which is playing here, were married last week. The wedding came as a surprise to the other members of the company. Judge Thomas F. Prendergast performed the ceremony.

## SEEKS SHARE OF "FOLLIES" PROFITS

Marc Klaw, whose application for a court order permitting him to examine the books of the "Ziegfeld Follies" and "The Ziegfeld Midnight Frolic" was denied on Monday filed two actions to force an accounting by Florenz Ziegfeld, Jr., and A. L. Erlanger of their profits from the two productions.

The allegations in the complaint allege that the Ziegfeld Follies, Inc., was organized in 1919 with Ziegfeld as president, Erlanger as vice-president and treasurer and himself as secretary. The Ziegfeld Midnight Frolic, Inc., was organized in 1917 with the same officers.

On June 28, 1920, while he was in Europe, he says, Ziegfeld and Erlanger called a special meeting of the stockholders and elected their employee, E. S. Golding, director and secretary in his place.

Ziegfeld, he declares, receives \$200 a week from managing the "Ziegfeld Follies" and a similar sum for managing the "Midnight Frolic."

After dropping him, he alleges, Ziegfeld and Erlanger voted themselves salaries of \$30,000 and \$10,000 a year respectively as officers of the Ziegfeld Follies, Inc., and \$22,500 and \$7,500 respectively as officers of the Ziegfeld Midnight Frolic, Inc. Klaw alleges these salaries are "exorbitant" and were voted for the purpose of securing Ziegfeld and Erlanger a disproportionate share of the profits.

Klaw also charges that Ziegfeld and Erlanger, as controlling owners of the lease of the New Amsterdam Theatre, increased the rent of the theatre to the "Ziegfeld Follies" for the season of 1920 from \$1,500 to \$3,000 a week.

The net loss of the "Midnight Frolic" for the year of 1920-21, including Ziegfeld's and Erlanger's salaries, he says, was \$63,427.

Mr. Klaw also asks that Ziegfeld and Erlanger be compelled to make good any loss or waste to the two corporations resulting from their acts and to pay back as much of their salaries as are found excessive.

## SYDNEY WIRE IN HOSPITAL

Sydney Wire, well known publicity man and promoter of amusement events is taking treatment at the Memorial Hospital, New York. Wire, who has been suffering from some painful bone disease, is now under the care of Dr. William B. Coley, nationally known specialist and of Dr. John Ridlon, prominent Chicago orthopedic surgeon. The treatment will include a course of radiotherapy together with the inoculation of a new serum recently discovered by Drs. William B. and Bradley Coley of New York.

## T. M. A. FORGETS EQUITY SHOP

The Equity Shop question, which was kept at fever heat all last summer by the touring managers, who made up the great bulk of the independent managers at which the closed shop was aimed, is practically a dead issue this summer, due in the main to the fact that the Touring Managers' Association, which stood out against Equity Shop, is practically dormant. The T. M. A. has, or at least had last year, around one hundred and twenty-five members who, in 1920, employed nearly four thousand actors on the road. Last season it is doubtful if they employed one thousand performers, and from the looks of things, even less shows will be sent out on tour and fewer actors employed by these managers next season.

The fact that hardly any touring managers are sending out shows next season is the real reason behind the death of the fight against Equity Shop conducted by the T. M. A. last summer. The managers have lost interest in the whole matter.

Gus Hill is the president of the Touring Managers' Association. He is practically the only one of the members of the organization who had any shows worth mentioning out last season, and it is reported that he will have even fewer out this coming season. When asked last week about the rumor that the T. M. A. was almost passe, Mr. Hill heatedly denied it. Most of the members of the organization are paid up in their dues until October, it is said.

The T. M. A. forms one part of the International Theatrical Association, Inc., which meets in its second annual convention in New York this week, having joined as a body when the bigger organization was formed last year. This fact seems to many to foreshadow the disintegration of the T. M. A., as it is felt that the International Theatrical Association can handle all matters vital to the touring managers.

Another organization of managers, the Combination Theatre Managers' Association, at one time the Central Managers' Association, is no longer in existence, having joined the International Theatrical Association recently as a body, forming one of the managerial units in that organization. The Combination Managers' Association was composed of managers of theatres throughout the central, southern and eastern states. Its last convention was held in Chicago last summer, at which a standard contract for playing shows was made.

## SUES FOR OFFICE FURNITURE

John W. McKay, who directed "The Miracle Man," the motion picture which is estimated to have earned over \$1,000,000, brought suit for \$2,000 last week against Sol Cohen, marshal of the City of New York, alleging that the latter unlawfully seized furniture and office fixtures belonging to him from the office of the Mayflower Photoplays Corporation of Delaware at No. 1465 Broadway last January on a judgment rendered against that company. The complaint, which was filed in the City Court through the law office of Hess & Kahn, of No. 140 West Forty-second street, also names as co-defendants Sadie C. Manthow and Jacob Meryanov, who put up \$3,000 bonds for Marshal Cohen when he was appointed to office last year, guaranteeing his action in that amount.

McKay alleges that, in lieu of moneys owed him by the Mayflower Photoplays Corporation of Massachusetts, now in the hands of receivers, he was given a bill of sale of all the office furnishings at the company's offices at No. 1465 Broadway. A judgment obtained against the Mayflower Photoplays Corporation of Delaware, a separate company with offices at the same address, by Flemming & Reveley, Inc., for a printing bill, was executed by Marshal Cohen, who sold the office furnishings seized in February to satisfy the judgment, although McKay had given him notice that the furnishings were his property.

## BLACKSTONE SHOW GOING OUT

Blackstone, the magician, is again taking out a road show which opens July 2nd in Ft. Wayne.



HARRY HOLMAN

Returning from a year's trip over the KEITH AND ORPHEUM CIRCUITS.  
This week, ORPHEUM, Brooklyn, then RIVERSIDE, Boston, and Eighty-first street.  
Direction Thos. J. Fitzpatrick.  
SAIL JULY 18 FOR EUROPE.

# VAUDEVILLE

## VAUDEVILLE. AGENT'S ASS'N. INSURES MEMBERS

### ACCIDENT AND LIFE POLICIES

The members of the Association of Vaudeville Artists' Representatives, which consists of booking agents affiliated with the Keith and Orpheum Circuits, have been insured in case of death, by natural or accidental causes, and a policy also has been taken out which will protect each member in case of illness. The members, which now number one hundred, are covered by a blanket policy, in two different companies.

The first policy, covered by the Travelers' Insurance Company, gives to the beneficiary of any member who dies, \$1,000. The other policy has been taken out with one of the Fidelity and Trust insurance companies, and under its conditions, will pay \$25 a week to any member during an illness which prevents him from working. Under the terms of this policy, \$1,000 is also paid to the relatives of any member who should happen to meet with an accidental, or violent death, making a total of \$2,000 which will be paid to those left behind by any member who should meet with such an end. The second policy does not cover death due to natural causes.

At the meeting of the association, when the policies were announced, the organization was also perfected. As all the members pay dues which go to pay the premiums on the policies, there has not been any discussion of a benefit to be held for the organization. However, it is thought that such a step may be taken in the future. The meeting was held in the Palace Building last Thursday.

### INVERIARITY, TEMPORARY MGR.

SEATTLE, June 19.—Duncan Inverarity, assistant to Ed Millen, Western representative of the Pantages Circuit, will be in charge of affairs here, during the time when Millen leaves for New York, and Ed Fisher, the Eastern representative arrives here. Millen is scheduled to arrive in New York about July 1, and will leave shortly. Fisher will remain in New York for two weeks after Millen's arrival, to take charge of the Coast affairs for six months, when both will again alternate positions.

### CLOWN SHOW IN JERSEY CITY

Nat "Hokum" Farnum, and his brother Jackie, opened at Keith's Jersey City on Monday, with their own act and a "Clown Show." Krauer and Griffen have been booked into the same houses which the Farnum Brothers will play, and will put on afterpieces of the old school with the support of the rest of the bill in each house. They are using "The Doctor-Shop" now.

### ACTRESS BUYS \$75,000 HOME

Margie Norworth, a vaudevillian, who recently returned from Europe where she was appearing, has purchased a home at No. 324 West 101st street. The house is completely furnished and was valued at \$75,000. The building was the former home of Isaac Harris, who it is said spent \$100,000 on the property.

### LEE SCOTT BOOKING ACTS

Lee Scott, formerly the blackface comedian with Scott and Wells, has retired from the active end of the profession, bought a black book and has opened a booking office in the Putnam Building. He is booking independent houses. His former partner, Leroy Wells, will do a new single in the fall.

### TEN ORPHEUM HOUSES OPEN

Only ten houses of the entire Orpheum Circuit, both senior and junior, are now open, and are scheduled to remain open all through the Summer. These houses are the Majestic and State-Lake in Chicago, the Orpheum and Hillstreet in Los Angeles, the Orpheum and Golden Gate in San Francisco, the Palace in Milwaukee, the Grand Opera House in St. Louis, the Mainstreet in Kansas City, and the Hennepin in Minneapolis.

Under normal conditions, when the entire circuit is open, there are approximately thirty-five weeks on the circuit, twenty-seven of these composing the senior circuit. The houses will begin to reopen in the latter part of August, and by September 15th the entire circuit will be open.

### KITTY DONOR GOING ABROAD

Kitty Donor, who closed at the Palace last Sunday, has cancelled the five remaining weeks on the route of the act, and will sail for Europe on July 11th. The houses cancelled consisted of Philadelphia, Boston, Washington, and the Riverside in New York, the other house scheduled to be set. The cancellation is due to some trouble which Sister Rose is having with her legs, and she is compelled to undergo treatment for them before she will be able to work again. Meanwhile Ted, will spend his vacation on Long Island, the three re-uniting in September to play the act over the Keith time.

### MARION PUTS OUT NEW ACT

Dave Marion has produced another act that is to appear over the Keith Circuit. Marion is presenting Maud Detty in a playlet entitled "Up to the Public." Assisting Miss Detty in the offering are Blanche Sowers and Fred Steger. The act opens at the Palace Theatre, Port Richmond, Staten Island, on Monday. Both Miss Sowers and Mr. Steger were in burlesque last season with Jacobs & Jermon shows.

### PICTURE REPLACES ACT

PORTLAND, Me., June 19.—Keith's Theatre here has discarded its vaudeville policy for this week, and is playing a motion picture, "Foolish Wives," for a week stand, in place of the customary big time vaudeville bill. The house will resume its regular vaudeville policy next Monday. It is booked by Harvey Watkins, in the B. F. Keith Vaudeville Exchange.

### FRANK VINCENT RETURNS

Frank W. Vincent, general booking manager for the Orpheum Circuit, returned to New York last week. He has been on a month's tour of the Orpheum houses still open in the Middle West and on the Coast.

### THE BRITTONS IN NEW ACT

F. and Milt Britton, opened Monday on the Keith Circuit, at Elizabeth, N. J., in a new act entitled "Say it with Music," which is a song and musical offering.

### IRENE FRANKLIN OPENS JULY 3

Irene Franklin, and her husband, Burton Green, will open a tour of Keith vaudeville at the Davis Theatre, Pittsburgh, on July 3. Harry Weber is handling the act.

### NELLIE COOK GOING ON STAGE

Miss Nellie Cook, daughter of Jim Cook of Smith and Cook, will make her professional debut next season in her father's act. She is a fine dancer.

## SPECIAL KEITH DEP'T. FOR LUESCHER

### TO PROMOTE OUT-OF-TOWN SHOWS

With the appointment of Mark A. Luescher to the B. F. Keith Vaudeville Exchange, taking effect in August, a bureau of special publicity features and promotion will be inaugurated in that organization. Luescher's appointment will in no way affect the work of Walter J. Kingsley, whose title has been, and will continue to be, director of publicity for the Keith theatres in Greater New York City. A statement was issued from the Keith office early this week to the effect that Kingsley's work has been more than satisfactory, and that he will remain with the organization.

Luescher's attention will be given to the building up in publicity of the name of "Keith vaudeville" outside of New York. With the entrance of the Shuberts in the vaudeville field, the added opposition has made it desirable to appoint a person who could stamp the name of "Keith vaudeville" indelibly on the minds of the public, and it was decided that in view of the excellent work which Luescher has done with Dillingham and the manner in which he handled the "Keith Third of a Century Jubilee," that he was the best one for it.

Instead of devoting publicity to headliners alone, as has been the custom, Luescher will devote his efforts towards promoting entire Keith shows out of New York. In the case of special headliners, or individuals, Walter Kingsley has been found capable in getting space for them.

But there is a class of individual acts which will come under Luescher's jurisdiction. These acts are the ones which have been playing around unheard of for some time, and then, by one week's engagement at the Palace, suddenly jump into prominence, as in the case of Wells, Virginia and West, Solly Ward, and others.

The difficulty with such acts has been found to be that while they are exceptionally good acts, they do not mean anything to the box office. This is where Luescher's work will come in. Not only the building up of headliners, but the forcing of these names effectively enough to make box office attractions of them, in connection with Keith vaudeville.

Luescher will also devote his time to the building up of special features to draw business out of town. Novelties in the way of "weeks," and special types of shows will be arranged under his direction.

### GORDON HEADING ROAD SHOW

Tommy Gordon will head a traveling vaudeville show, booked by Jack Linder, for a period of five weeks. The show will play motion picture and independent houses for three-day stands, and will open on Thursday. Five acts in addition to Gordon will be seen with the show, and an afterpiece will also be put in at the end of each performance.

### SAVOY AND BRENNAN FOR KEITH'S

Savoy and Brennan are negotiating with the Keith Circuit for a vaudeville tour. When the question of salary is settled, the team will open in the vicinity of New York.

### HENLERE TO TOUR ENGLAND

Herschel Henlere will sail for England on July 4. He is booked for a tour of the Moss-Empires theatres.

### MONROE SHELVING ACT

Frank Monroe, who scored a bit hit in vaudeville with his act "A Modern Old Timer," this summer, is this week playing at the Prospect and the Harlem and after two or three weeks more will shelf the act until next season.

Monroe is signed to reappear in "Thank You," which opens at the Cort Theatre in Chicago on August 20. Monroe has been offered a substantial sum for the act but will not part with it, preferring to hold it for himself until next season when his engagement with "Thank You" ends.

### N. V. A. COMPLAINTS

F. G. Rodriguez of the Rodriguez Family Troupe, has filed a complaint against Ali Ben Hassan, claiming the latter is infringing on the name "Family Troupe."

Henry I. Marshall has filed a complaint against Lewis & Henderson, alleging that the latter are infringing on the song "Baby Sister Blues." Marshall claims the lyrics used are identical, and states that the number is restricted for the use of the Duncan Sisters.

### THE NEW ASHLAND REOPENS

CHICAGO, June 19.—The New Ashland theatre, at Forty-ninth street and South Ashland, which has been closed for the past five months, reopened on Saturday night with three acts and a tabloid, in addition to pictures.

The theatre has been leased by Sidney W. Ellston, of Minneapolis. Harry V. Blaudin is managing and booking the house.

### SCIBILIA & BROOKS DISSOLVE

The firm of Scibilia & Brooks, a corporation doing business under the incorporate name of Vaudeville Productions, Inc., has dissolved. Wallie Brooks will open an office in the Times Square district within the next few weeks. Next season he will stage shows for the various producers of musical comedy, burlesque and vaudeville.

### RIANOS TO PLAY FAIRS

The Three Rianos, whose novelty act is well known in vaudeville, will play a number of the important fairs in the east during the Summer months, opening their season next week. The Rianos have purchased a specially equipped automobile, with all camping conveniences, in which they will make their jumps.

### ROYAL THEATRE CLOSES

Keith's Royal Theatre, at 149th street near Third avenue, closed for the season on Sunday night last. It will reopen the first week in September. Last year the house was open all year with the exception of two weeks in August.

### "BAKERS" ACTORS SAIL

Four members of Joe Poganny's "Bakers" act, which closed last week after a tour of the Pantages time, sailed back to England last Thursday on the Carmania. The act played seven months in this country.

### TEARLE FOR VAUDEVILLE

Conway Tearle, motion picture and legitimate stage star, will enter Keith vaudeville shortly with a playlet. He will be supported by four people. The act is under the direction of Rose and Curtis.

### AL HERMAN MOVES

Al Herman, the agent, moved his offices to larger quarters on the fifth floor of the Romax Building, on West Forty-fifth street, this week. His old offices were on the third floor.

# VAUDEVILLE

## PALACE

This week's bill moved as slowly as that of last week breezed across gloriously. The first half did very well, the enthusiasm of the audience working up gradually until Fanny Brice closed the half, when it reached its highest point. The failure of the second half may have been due to the arrangement of the acts. Despite the interval of intermission, Aileen Stanley's offering did not hit so well for Miss Brice's work was still too fresh in the minds of the theatregoers.

Peggy Woods suffered no less than Miss Stanley, whom she followed. It took several minutes for Lester Allen in the next to closing spot, for his comedy to take hold, and his closing dance put him over.

Sylvia Loyal and Company in "La Charmeuse De Pigeon's" and the French poodle "Marquis," opened with a variety of bits that included some hat scalping, juggling awhile on the slack wire, some stunts by "Marquis" and the liberation of a score or more of pigeons who flew about the stage and over the head of the audience.

Fred Bernard and Sid Garry "southern syncopators," offered several songs in their strong tenor voices and managed to sell them in good style. The song in which the impersonations are worked in is their best number, and the smaller of the two boys gave a clever impression of Al Jolson.

Number three was Sarah Padden and Company in the sketch entitled "The Charwoman," by M. H. Gropper which went over very well despite the few spots where the same old stuff is laid on a little too thick. The characterization done by Miss Padden is excellent and consistently so. The story has enough appeal to hold the interest and a few laughs are scattered throughout the piece. The supporting company also did good work.

"Senator" Ford from Michigan has one of the best monologues heard at this house in some time. Droll and serious of demeanor he got his gags across with the maximum amount of laughs per gag. His style of delivery is all that it should be and his material has enough variety to be interesting all of the time.

Opening intermission, Fanny Brice scored her usual hit. Being held over from last week she varied her programme to some extent, singing a new opening and other songs, by Blanche Merrill. Miss Brice is probably the most popular female single in vaudeville in the minds of most theatregoers. She does not seem to be a matter of taste, but makes a universal appeal to every type composing the audience. After the new opening song she did, "Hollywood," as a vamp, "Wyoming," as the Yiddish squaw, "Ancient Greece," as a burlesque on a classical dancer, and "Chinatown" as a cokey.

Aileen Stanley "The Phonograph Girl," closing intermission, sang several selections out of her regular style of stuff for the most part, but did not go over with her accustomed strength. Apparently she did not make too much of an effort to quicken the tempo of the act, for at times she sang listlessly.

Supported by her "Four Buddies," who make a good singing quartet, and Harold Levy, Peggy Wood, musical comedy star gave a performance that at times was interesting. Other times it was the reverse. It is really too bad to see a charming artist of Miss Wood's type attached to an act that had but one possible good number in it, and the whole moving along slowly and seeming more or less a repetition.

In the next to closing spot, Lester Allen, late of the "Scandals" with Jules Buffano at the piano, did some funny characters and worked hard. When he danced at the close of his act, it was more like himself and he finished strong for a solid hit.

"An Artistic Treat," closed the show, with an artistic posing act, doing ten reproductions of well known works of art.

M. H. S.

## VAUDEVILLE REVIEWS

### 81st STREET

For the past few weeks this house has encouraged business by presenting a show that held at least two or three acts that were enjoyed by the patrons, and business, although, not a sell out, the house was comfortably filled.

The Norvelles, a man and women opened with a fairly good trapeze act, wherein the male member goes through a routine of feats, that are neatly done, but hold no sensational feature. The lady gracefully filled out a pair of white tights, and assisted with a few spins, and also clasped the man about the feet and body for the revolving finish on the trap.

Jessie Reed attired in a dark dress proceeded to entertain with a number of popular songs, running from rag to comedy and included a ballad. Not much difference in voice volume could be detected between the different types of song, as a robust shout was employed for all. Also two patter choruses following in close succession is not well chosen, but for a finish a "Bonus" chorus was offered that sent her off to a big hand. Miss Reed is a clever girl and possesses a personality that will register anywhere, but her routine could be greatly improved.

Harry Hayden & Co., presented a comedy called "The Love Game." Hayden reads his lines in a droll manner and manages to get everything out of the part, but the skit is hopelessly lacking of bright lines, and the construction and theme is as old as the hills. After the first minute, the act failed to hold attention, as the audience knew exactly what was to take place at the conclusion. The old "gag" of flirting with a woman whose husband is making love to your sweetheart, only to find later that the husband taught you the love art is not strong enough for a story for present-day vaudeville. The three assistants did well with their assignments, and would undoubtedly "get" laughs if the material warranted, but in this sketch they are up against a stone wall. At the conclusion only a scatter of applause was evident.

Pierce and Ryan offered an act in "one" entitled "Dyer Wanna Fight," that also fell short in the comedy department. Ben Pierce portrayed the character of an old man, with plenty of pep, and Lee Ryan the dapper "straight." Most of the talk contained nothing that would put an audience in hysterics, and in fact the only one who laughed at the "gags" was Ryan himself. Throughout the act, the "young" fellow jibes at the old man as to his youthful ideas, and the "cronie" resents these remarks, by inviting him to fight. Both are excellent performers and with a more up to date line of talk, together with the acrobatic dance finish of Pierce the act would have an excellent chance of going over to a hit. The only thing that is really worth while, as the act stands, is the finish, and they were accorded a good hand when they departed.

Muldoon, Franklin and Ross have shaped an act that is quite different in construction to the usual dancing offerings, that has shown hereabouts in the last season. Instead of the costume changing waits, wherein the pianist filled in the gap, they have Lew Rose, a tenor with a voice of melodious tone sing a semi-ballad and a ballad during the changes. Johnny Muldoon and Pearl Franklin are about as clever a pair of dancers in or out of vaudeville, and their "tough" dance at the opening was very well done, as was all their solo and double stepping. The act can hold down number three position on any big time bill. An unprogrammed pianist deserved special mention. The act was enjoyed throughout, and scored a deserved hit.

J. J. D.

### RIVERSIDE

Plenty of pianos and singing on the bill this week, in addition to a good amount of comedy injected in the right place. On Monday night the attendance was fairly good, about two-thirds the house being occupied. Joe Cook, Ona Munson and Mae West share headlines.

Cook has made a few changes in his act with the addition of a circus drop in two where he does a ball-rolling stunt on top of the numerous other things he offers. The rest of the act, no matter how old, is as entertaining as though it was new. Cook is now telling a new story for the reason that he won't imitate "four Hywiains." This one is about a baseball game played on the "old Polo Grounds," where the Riverside is now, according to the story. The grounds were so big, that centre field was in Long Island. Cook states that he hit a ball way past the centre field bleachers from the home plate, (B'way and 96th street), and after rounding the six bases, the hit was called a foul. He says that there were six bases because they were playing a double header. The entire story would take too much space here, but is one of the funniest we've heard.

A big change has been made in the Alexander's act, in which Cook also works. One of the brothers, and Evelyn are out of the act. The setting is a Spanish interior. A new girl is in the act who also does ball bouncing. Cook has added new bits in this act as well. "Doc" Cook is also again with the act.

Mae West, with Harry Richman, opened after intermission and tied up the works. A great act, and two clever performers. The material which is rough in places, could be overlooked, but that line "You're one of those guys who kisses and then tells," is absolutely out of place and should be eliminated.

Ona Munson, and her male sextette closed the first half. The boys open without the overcoats in the first scene, and look better and more comfortable. Miss Munson dances better every time we see her, and with time to perfect her in this line, her face and figure will place her with the best of them. The boys are very good in their specialties, the tenor who did the "Sunrise" number almost stopped the act.

Most of the laughs for the first half of the show were given by Norton and Nicholson holding down the third spot with a farce comedy of domestic life in a one-room "apartment." The pair, who are dandy performers, use some very funny bits and pieces of business, all of which went over in great style.

Foster and Joyce, on second, also scored heavily and were compelled to take an encore. One of the boys plays the piano, various saxophones of different sizes, the violin, the clarinet, the banjo, "pump-whistle," and mandolin. The other handles the piano and sings in a tenor, which though lacking in power, has good tone. Both make good appearances, and deliver their act effectively.

"Oklahoma" Bob Albright was fourth. He sang, and yelled, and yodeled, alternately. It's true he tied up the show, but quite a few in the audience commented on the fact that he kept the girl pianist, Esther La Rette, in the dark all through the act, and didn't allow her one bow at the finish of the act, to which she was entitled.

The El Rey Sisters gave the show a good start with their skating work. The blonde keeps a scared expression on her face all through the act, which an occasional smile might help to eliminate.

G. J. H.

### NEW BRIGHTON

It is really fortunate that there is no opposition house nearby this theatre. That is, fortunate for the theatre which would have to buck George Robinson's house, especially during the current week. With Van and Schenck, Chic Sale, Franklyn and Charles, George Le Maire, and Val and Ernie Stanton on the same bill, it would take the names of Jolson and Will Rogers to compete against it, and even then the result might be in doubt, for the supporting bill here is just as strong as those whose names are in lights.

The business, as a result, is very satisfactory.

On Monday afternoon, Franklyn and Charles were spotted second, with Bevan and Flint playing the third spot. George Robinson stated his intention of shifting their spots in the evening for the remainder of the week, placing Franklyn and Charles on third and the other act on second. With this done, the bill should be excellently balanced, and to aid it still more, a switch which would send Val and Ernie Stanton up from next to closing to opening after intermission, and Chic Sale from that spot to the one held by the Stantons, would make it perfect.

Lawton opens the show with a juggling routine of novel stunts, the most unusual in the act being some work with bouncing balls on a drumhead in a tempo to different music. His entire routine is a good one, from the juggling to the weight catching. The talk was lost in the early part of the act due to Lawton's speaking inaudibly.

Even though they were on second, Franklyn and Charles did just as good as they usually do. Their Apache burlesque drew plenty of laughs, and the marvelous gymnastic bits went over to heavy applause. A new girl is in the act, who just handles the piano end, no vocal solo being delivered.

Bevan and Flint did fairly well. Bevan being handicapped on his falls for laughs, owing to the falls taken by Charles in the preceding spot. This team are a likeable couple, but they will insist upon keeping small time material in the act. The material may serve to get them over in an early spot on the big time, and even then, it will just depend on the house they work in.

Gus Van and Joe Schenck are in the second week of a three weeks' engagement here, going over just as nicely, and even better than they did in their first week. The "pennant winning battery of songland," put in several numbers for the second week, rendering all a la Van and Schenck, which speaks for itself.

George Le Maire closed the first half, assisted by Joe Phillips and two girls. Phillips handles the comedy end of the scene as well, if not better, than Cantor did when the bit was used in the show. Le Maire has injected some new lines which enable him to get laughs on his own account.

Charles "Chic" Sale offered his character cycle in opening the second half, giving a better performance on Monday afternoon than we have seen him give in several weeks. Each bit was a scream, and the "sob finish," served well, though we prefer the one used before.

Val and Ernie Stanton are always worth seeing, no matter how often one has seen them before. Their personalities, their appearance, and their material go to make up the stuff which headliners are made of, and they can't miss.

A dance act in which the team really dances in every number in the act, and not does one legitimate number, and fakes in the rest, is really rare, and perhaps that is one of the reasons that Tom Bryan and Lillian Broderick not only held them in for the entire routine, but for bows, in closing the show. This is a team which we would pick as a standard for dance acts to copy, for they offer dancing as dancing should be.

G. J. H.

# VAUDEVILLE

## AMERICAN ROOF

### (First Half)

The show opened to a house that was less than half full and few came in after it had once got under way.

Harry Robettas opened the show. This chap does some nifty stuff on the trapeze. His contortion work is up to the standard. His talk does not amount to much and could easily be eliminated. He worked hard and did nicely in the opening spot.

Hilda Le Roy opened with a special number in which she informed us that she would not use a pianist or a special drop, etc. This gave way to a popular number, which was followed by a Hebrew character number which she was unable to put over, as it is not her style of number. Her closing number was one of popular vintage, and for a forced encore, which she took after the applause had died she sang another popular song. At the opening of the act it appeared as though she was going to do something but she let it fall.

Alexander Brothers and Evelyn, jugglers and bouncers of rubber balls came next. The tallest one of the men is the best performer of the trio. Although their endeavors were alright, they missed many of the tricks at this performance, and they got away to two bows. We would like to see them work when they are in trim and under more pleasant circumstances.

Cook and Vernon, the writer has seen go over far better than they did at this performance. The man opened the act with some talk, that brought the woman on in kid costume, and after some cross-fire chatter, the woman went into a number, which was followed by a pop song by the man who possesses a good voice; after some more talk, they closed with a double number and forced an encore. The woman in the act (Miss Vernon), did not work right at this show. In short she laid down.

Jackson-Taylor Trio closed the first half of the show. After a bit of chatter between the two men the woman made her entrance, and one of the boys went to the piano while the other man and woman went into a medley of popular numbers. The man then sang "Georgia," which gave way to a comedy double number by the man and woman. We say comedy but it got few laughs. The woman sang a "blues" number and they closed with two double numbers, the last two being delivered better than anything in the act.

Buster Keaton, in a photoplay entitled "The Boat," opened the intermission. Keaton got plenty of laughs.

Charlie Whalen and Jack McShane, two men of the old school, are still "there." Whalen is of the old team of Whalen and West, while Jack McShane was featured with many minstrel shows. Whalen sang and gave dance impressions of Rooney, Sr., and Primrose. McShane sang "In the Garden of My Heart," in a fine tenor voice. Whalen followed with a wooden shoe dance and they closed with a double number and dance and stopped the show. They may be old but they can still entertain an audience.

Eddie Tanner and The Palmer Sisters, presented a comedy sketch entitled "When We Grow Up." The act has some good laughable situations, and Tanner got all the laughs available. The sisters did their work in a creditable manner. The act did well and will do the same on any of the pop bills.

Harry Antrim held down the next to closing spot in good style. He opened with a routine of talk stating that he had bought the house and told what he was going to do with it. He gave imitations of instruments and animals and was awarded solid applause.

Dailey Brothers closed the show with some good fast acrobatic work. They sent the material over and got a good share of applause.

S. H. M.

## BROADWAY

Dave and Doris, a Hawaiian team of instrumentalists, opened the program. They surprised by showing ability in more than one line however, and entertained with a novelty act, that included painting, singing and dancing. They were very well received and had to respond to an encore.

Jack Inglis is doing a funnier act than we have ever seen him do with the exception of the Duffy and Inglis combination. Inglis is a nut comedian and as such works in a style peculiarly his own. He is boisterous but enjoyable. His act is full of "nut" comedy and hokum which is delivered for what it was intended, laughs.

Saxton and Farrell, in a neat little cemedietta were third. The talk is bright and snappy, and well delivered. It has to do with a motorist who has a breakdown, and while searching for aid, discovers a maiden in distress. He rescues her, falls in love, proposes, is accepted, and is just about to elope when he discovers that the fair and beauteous maiden is insane. The finish went for a huge laugh.

The Wilton Sisters have made two changes in their act since last reviewed by the writer. One, they have eliminated their mother when taking bows, the most important factor. Two, they have done away with the "Rosary" and "the which one of us do you like best" bits. The girls, it seems to us are grown up a bit now, and could just as well work in flapper clothes as in kid costumes. They registered solidly with the house, taking two encores, and an innumerable amount of bows. The solo number by the elder of the girls was very well rendered and deserved the plaudits that were accorded it.

Hugh Herbert and Company presented his sketch "Mind Your Own Business," and needless to say scored any number of laughs with it. Herbert is a comedian who knows his audiences, and knows his character to perfection, and what else is necessary. He had them laughing heartily all through the action of the piece, which deals with a Hebrew gentleman given more to the pleasures and fancies of life than to business. When necessary, however, he can tend to business, and when he does, why he just corrals all the wealth in sight. Amelia Pam assists Mr. Herbert capably as his stenographer. Another assistant, a man unknown to the writer, helps very materially in the success of the act.

Welsh and Norton, offering a hokum comedy turn followed, and got a lot of laughs. Some of the material could very easily be improved upon, but for the most part it is comedy and broad at that. Norton still looks like the proverbial million, and Welsh is a comedian who reminds one of the burlesque school. They got a lot of laughs and let it go at that.

Gladys Delmar and Band closed the bill at the evening performance. Miss Delmar is a comely maid, and as far as we are able to judge, a capable dancer, but it seems to us that comedy characterizations are out of her line, or perhaps it may be the age of the material that detracted from the numbers. However, they can stand revision. The band that accompanies her is a capable jazzband, but as comedians, they are not there, and should restrict themselves to playing. The act has a lot of possibilities, but needs revising before it can be presentable. They scored mildly, a Russian dance by Miss Delmar winning the applause.

"The Innocent Cheat" was the feature picture, and Ben Wilson, the producer, made a personal appearance. A. C. R.

## AILEEN STANLEY OUT OF BILL

Aileen Stanley is out of the Palace bill this week, canceling after the Monday matinee on account of throat trouble. Morris and Campbell doubling from the Flatbush, replaced her.

## FIFTH AVENUE

### (First Half)

James and Etta Mitchell, aerial gymnasts, opened the show. They opened with a bit of talk, before going into their work. A routine of good work is accomplished on the trapeze which they follow with some clever work on a revolving ladder, which breaks away at the conclusion of the offering. The talk contained in the act is well put together. The woman makes a stunning appearance and the man has a good colored dialect. The act pleased at the Monday matinee.

Margaret McKee, held down the number two spot, with an act that was completely made up of whistling. She opened whistling a classical selection, and then went into a medley of popular numbers. She closed with a classic during the rendition of which she gave imitations of various birds. As a number two act this one will meet with favor in most of the popular priced houses.

Vine and Temple tried real hard at the Monday matinee, but the audience was dull and quiet. Vine opened with a couple of stories, but they did not hit. Miss Temple made her entrance and after a bit of gagging she went to the telephone and started a number which was interrupted by some more chatter, and she finally sang the chorus of a popular ballad and put it over nicely. Vine's cigarette bit followed. This is a good bit but was not appreciated here. Some more talk let them away to two bows, although the act deserved more.

Weily and Ten Eyck and Company came next and received the first real applause of the afternoon. The act is composed of a male pianist and violinist and a male and female dancer. The act opens with an artistic waltz by the dancers, which is followed by a piano solo which is well rendered. A single Oriental dance by the woman which she follows with an Oriental jazz dance scored. The violinist then soloed a classic in good style. The final dance was a Pirate dance, which is staged wonderfully well. The act is class and the audience knew it and awarded it plenty of applause. It can hold a spot on any bill.

Bobbe and Nelson were the comedy hit of the entertainment. They opened with a good line of cross-fire talk, that gave way to a ballad by the straight. The comic comes back and sings "April Showers," a la Jolson, and stopped the show, to the extent that he was compelled to encore with another Jolson number. Talk followed and they closed with a comedy number to solid applause. These boys knew how to put their material over, and both have exceptionally good voices.

Paul Morton and Naomi Glass presented their comedy playlet in two scenes entitled "April." They open before a special drop in "one" showing the exterior of a house. During the shower effect they are seen under an umbrella. After some dialogue they go to a set in full stage. During the action of the piece they sing and dance several numbers, putting them across for their face value. They closed to a good share of applause. They are the first act that the writer has seen do a "stairway dance" since the late Al Leach did it.

Jack Donahue held down the next to closing spot. He opened with a monologue that was full of good bright material but most of it went over the heads of the audience. He spoke in the main about his family and himself. After about eight minutes of talk, he did a bit of eccentric stepping. This was followed by the "shadow dance," which he did in the "Follies." The latter did get them laughing. For a demanded encore he did a burlesque on a ballet dance which scored.

John S. Blondy and Company, two men, a woman and a dog, closed the show, with some hand to hand acrobatic work. The woman does little in the offering. S.H.M.

## MAJESTIC

### (Chicago)

The patrons received a little more than their usual share of good acts this week, the bill pleasing throughout and moving along nicely.

Sealo, the almost human seal, opened the show with an assortment of stunts that proved interesting.

Jess Block and Francine Dunlop in their song and dance romance, entitled "Broke," were well received. They put their numbers over in good style and the offering on the whole is entertaining.

Maryon Vadie and Ota Gygi, assisted by the Portia Mansfield Dancers in a repertoire of dance poems and music, appeared early for this high class offering. Nevertheless they captured their audience easily. Miss Vadie is a great dancer, and Gygi is an excellent violinist of wonderful technique, and far above the average of the kind seen in vaudeville. The Mansfield Dancers are shapely, graceful and offered interesting diversion.

Peggy Parker's novel vehicle, entitled the Four Musketeers, has many commendable qualities, and certainly is speedy for one thing. Harry Koler got his share of the laughs, and James Burchell, Wallie Davis and Eddie Moran also did good work.

Harry Fox with Beatrice Curtis are doing the same act in which they have been seen the past year, but went over very well as usual. Miss Curtis is a naive and excellent foil for Fox comedy and shows a marked improvement in her work as she goes along.

Flo Lewis had no easy spot following the artists that she did, but hard work put her across and she finished strong, as she generally does. Her impressions of famous women, plus considerable comedy and beautiful costumes and pretty set, all went toward making one of the best acts she has been seen in at this house.

Frank Van Hoven with his mad magician act got no end of laughs. His style of working and the tricks he does had the house in continuous laughter.

Dainty Marie, "Venus of the Air," closed the show with her shapely self at home on the trapeze while she performed, with an excellent line of patter for good measure.

R. D. B.

## MOLLY DARLING" CLOSES

CHICAGO, June 19.—"Molly Darling," the Megley-Moore musical comedy, closed Saturday at the Palace Theatre. It opened five weeks ago and played to good business at the start. The hot weather knocked business badly, the show playing at a loss the last two weeks. This attraction will probably open in New York in the Fall.

## BERKELL STOCK TO REOPEN

DAVENPORT, Iowa, June 19.—The stock company under the direction of Charles Berkell, which closed its season here recently, will reopen on September 10. The company will again be housed in the Grand Theatre, formerly Turner Hall.

## DEMAREST AND COLLETTE RETURN

William Demarest and Estelle Collette returned to New York this week after a ten months' tour of the Orpheum Circuit. Demarest will enter the hospital shortly to undergo an operation for the removal of his appendix.

## GEORGE ALI IN STAGE CIRCUS

George Ali is now in England, where he is filling an engagement with the Joe Peterman's Circus, a miniature circus which plays on the stage. The act is now in vaudeville.

## AL BURT FOR VAUDEVILLE

Al Burt and his orchestra are rehearsing for a vaudeville engagement and expect to open at a big time house shortly.

# VAUDEVILLE

## FIFTH AVENUE

### (First Half)

Number two and four on the bill were the two acts which were awarded a half week's engagement for their ability shown during "opportunity week."

The show opened with "Sultan," a trained pony who went through a number of clever stunts while a good looking Miss sent him along. The pony answers questions by stamping with his forefoot, and was accurate in all the answers. There is not one cue visible between trainer and horse. The act is a good opener.

Chas. Oberle, a dancer imitated well known male steppers at the request for the audience to shout aloud their favorite. Oberle is a fairly good "Hoover," but has a lot to learn, especially in perfecting his breathing apparatus. At the finish he imitated himself, going off to a good hand.

Sherman and O'Rourke have an offering that will stand the acid test on any first class bill. The comedian reads his lines in good style and feeds his partner in a most convincing manner, and he also is one of the best eccentric dancers that has been shown hereabouts in many months. The "Straight" possesses an excellent voice, and rendered a few numbers in good style. However, some of the talk could be brightened up, and when this is accomplished they will undoubtedly score on any bill.

Jack Norton and Company interested all with a comedy vehicle that held a few "punch lines," and many well timed falls. Two people assist Norton. The act should be brightened with smart material at the opening. The audience treated it cordially.

Jimmy Kelly, attired in bell boy uniform, opened with an Irish number, then told a couple of gags pertaining to his profession, and finished with a ballad. This chap has the makings of a good performer, and would do well after being carefully tutored by a competent instructor.

Clayton and Morton were enjoyed throughout, as they delivered an excellent routine of talk, music and dancing. The act is sure fire, and will find easy sailing.

Millership and Gerard interested with a budget of songs, interspersed with fine dancing. Both possess much class and delivered their wares in expert fashion. The finish could be improved, as the dance is not completed when they exit.

Tom Smith was a riot with his "Hokum" comedy and falls, and had the audience in a happy frame of mind every moment he was on view. The act is so burlesquey that everything done is comedy of the ridiculous brand and the spectators shouted their approval.

Anderson and Yvel are about as classy a pair of skaters as there are in vaudeville. They surely make things hum while doing their twists and turns on the rollers. Both are artists in their line and received a big hand when they concluded.

J. J. D.

## HAMILTON

### (Last Half)

A poor show here the last half of the week, and made worse on Thursday afternoon by an audience which refused to laugh or applaud even for acts which were worthy of laughs or applause. Perhaps the reason was that the audience consisted for the most part of women, and that the bill also had a great many of their sex on it.

The opening act was worthy of much better treatment than it received. It was offered by the Morak Sisters, who did a tight wire and aerial offering. The girls are attractive and do their work well.

The Miller girls, Madeline and Paula, also deserved more applause than was given by the audience. While their act contains a few weak spots, the violin and piano work was very good, particularly the piano solo. The singing is fair, and the dancing is in the same class. The "Ma" number, even though special lyrics are being used, is passé by now, and a change for a newer song would not hurt the act any, and may improve it.

We couldn't blame the audience for not laughing or applauding Fred Ardath's act, in fact, we wonder that the act received even as much as it did. It is without a doubt one of the dullest, draggiest vehicles we have ever seen. Ardath is too good an artist to be wasting himself on an act of this sort. The only unusual part of the act was the fact that there are two pigs in it, and that they were clean. Otherwise, there isn't a real laugh in the entire thing, the bits consisting of the oldest pieces of hokum known—and also forgotten.

Harry "Zeup" Welsh and Ned Norton were also disappointing. The talk is old, too old to have laughs even for the small time. About the only part of the act which had any laughs was the "restaurant bit," and that wasn't any too strong.

Swift and Kelly were the real redeeming feature of the show, and by this time the audience was so cold that even this pair suffered. Their material is bright and cleverly handled, but the laughs came weakly. Mary Kelly's singing stopped the act, and she was compelled to take an encore. At the close of the act, the audience warmed up sufficiently to give them enough applause to bring them out for a speech.

Monroe and Grant closed the show with their bounding act.

G. J. H.

Anita Diaz and Wm. Winscherman sailed on the "Hansa" for a two-months' visit to Germany.

## JEFFERSON

### (Last Half)

John and Nellie Olms opened the show with a series of sleight of hand stunts, and later doing various tricks with watches and clocks of all sizes.

Rudy Royce proved to be a buck and wing dancer of above the average sort, having a great variety of steps in stock. After the opening bit she did some musical comedy steps and closed with another line of difficult steps.

Meroff and Ibach Company, a six-piece orchestra, gave an excellent rendition of some popular numbers, two of the musicians being unusually versatile. One of them is an agile stepper as well as a musician, and the saxophone player does marvelous things with that instrument. While playing a Hawaiian number, the sax was played in a way that sounded exactly like a steel guitar. Later, the same player blew both the sax and clarinet at the same time, making them sound distinctly and in perfect harmony.

Hendricks and Arnold, straight man and a sort of Arabian comic, made a poor attempt at comedy, most of the comic lines being of the suggestive type. The straight filled in with a ballad which he sang in good voice, and which was about the only good thing about the act.

Dolly Kay seemed to be just the act they were waiting for, and her syncopated offering was received with much glee. After several selections she was forced to do some encores, and left them wanting to hear more.

William Breck and company of eccentric tumblers and acrobats, were a little slow in getting started, due to their studio locale and clowning. When they warmed up the act moved along fast enough with plenty of action.

Joe Darcy, in blackface, sang numerous songs and told several stories, going over strong as usual. Although he has some good stories in his repertoire, one of his should be eliminated, and that is the suggestive "Yoo-Hoo, You Know" gag, which might be all right for a stag party.

John Regay and Company closed the show, Mr. Regay doing some great soft shoe steps, while his partner filled in with versatile routine of toe dancing and other steps. They open and close with a double number, and alternate with a series of singles. The pianist with the act is skillful and certainly played for the dancers with expert conception.

M. H. S.

## 23RD STREET

### (Last Half)

Marion & Magna Dancers opened the show. The act is composed of two women and two men. One of the men and one of the girls sings and dances while the other couple are solely dancers. The numbers used are well selected, and both couples go through good routines of dancing. The orchestra practically ruined this act, as they played all sorts of tempos and hit many blue notes during the act. However, the act pleased and got away to two bows under the difficulty.

Will and Gladys Ahearn carry a special drop in "one," representing the exterior of a Mexican hut. During the early portion of the act the girl portrays the character of a Mexican. The man, as a cowboy, does some clever rope swinging, and gets through a monologue that is timely and gets him a good share of laughs. The woman exits and comes back in cow-girl attire, does some work with the rope. For a finale the man does a Russian dance while handling the rope. They had no trouble in going over.

Lambert and Fish, a man and woman, also carry a special drop in "one." Lambert opens the act with a bit of talk and then goes to the piano for a burlesque bit. Following this, he sings a comedy number. Miss Fish comes on in a comely character makeup, and after some more chatter and a number, she exits, and Lambert goes into a comedy recitation. Miss Fish comes back in a neat gown, and they close with a double number. The act is full of good laughs, and scored at this house.

Larry Reilly and Players presented an Irish playlet entitled "The End of the Road." He is assisted by a man and woman and two little girls. Reilly, in the character of the Priest, was adorable. The two girls, the woman and the other man did the parts assigned them in a creditable manner. The act can hold down a spot on any bill.

Joe Browning, with his offering called "A Timely Sermon," had no trouble in provoking laughs from the audience. His vocal numbers were also bubbling over with solid laughs. This chap has an act that will meet with favor in any spot. He stopped the show at this house.

Wilbur Sweatman and Company closed the show. He is assisted by a pianist and a drummer. His clarinet playing is far above par. The drummer sang and danced well, and the act stopped the show in the closing spot.

S. H. M.

## STATE

### (Last Half)

Lew and Grace Harvey opened the show. They opened with a special number, back of a drop that has a cut out in it through which they put their heads for the opening number. Their second song is a Chinese number in costume. The man comes back in a tuxedo and sings a ballad, which gives way to a special arrangement of a popular number by both for a finale. The man has the better voice of the team. The woman makes a nice appearance, and they will please on any bill.

Berdie Kracmer was on number two. She opened with a special number that gave way to the manner in which different members of her family played various musical instruments. Her impression of a cornet, violin and steel guitar were up to the standard, and she sang "III Baccio" in good voice.

Clay, Crouch and Company presented a miniature musical comedy entitled "The Sheik." Crouch is assisted by three women and another man in the offering, which is overflowing with good laughs. The man who plays the Sheik has a good voice, and the "sisters" dance well together, while Fay Tunis plays the vampire role in a creditable manner. Crouch is a good blackface comic. The act scored.

Henshaw and Avery opened with a flirting bit that lead them into a routine of talk that contained several old gags, such as the Automat being called "put and take cabaret" gag, and the "man to worry for me" gag. Following the talk they sang a ballad, and they closed with an impression of a married couple leaving a party. Two bows let them away.

Francis, Ross and DuRoss, opened in Chinese costumes, and after a bit of talk they went into several dance routines. The dancing was good, but the comedy might be eliminated without being missed.

Trovoto, with his violin held down the next to closing spot in good fashion. His impressions of various sounds were executed in a remarkably clever manner, and his selections were well received. He is an entertainer that will please anywhere.

Romas Troupe, with some clever acrobatic work, closed the show. They work hard and got away to a good share of applause at the Thursday matinee.

S. H. M.

## REGENT

### (Last Half)

"Mystery Week" was celebrated here all week, for the main reason that Princess Wah-letka was topping the bill, playing a full week stand. During the last half the show was billed as an "All-Girl" bill, the only man appearing on the bill being Wah-letka's assistant, and he did not work on the stage, but appeared in the audience. He made the opening announcement to Wah-letka's act from the audience, telling the patrons that he wasn't allowed to appear on stage for the reason that it was an "all girl" show.

The attendance was an improvement over last week's, the cool weather being a large factor, and the amateur contest also helping. In addition to this, the Princess is to be given credit for drawing a great many. She received excellent attention from the audience while she did her act, and answered all questions convincingly.

Even the opening acrobatic turn was offered by two girls, under the billing of Black and White. They went through a routine of tumbling and other gymnastics, doing the work well. The girls are no longer wearing the pajamas they formerly appeared in, but are attired in lingerie, which is not as becoming as the apparel formerly worn. Their appearances would be greatly improved if they would wear the pajamas, as the present attire makes them look too stout.

Ann Grey held the second spot with a classical offering, playing the harp and singing. She only did three numbers, and could have taken an encore, but didn't. Her performance here on Thursday evening was much better than the one given the day previous at a different house, where she was received for New Acts.

Howard and Sadler scored heavily with the material which they have been using for years, the only change being in a new published number for the opening. We often wonder why these two girls have not ever tried a new act, for if they can do so well in the family houses with an act which is over five or more years in age, surely they ought to do twice as well with a new vehicle.

Clara Howard followed Wah-letka. She clowned and mugged her way into a solid hit, stopping the show at the close of her act. She's a clever girl, and always gives an enjoyable performance.

"Dreams," an artistic posing act, closed the regular bill, and more than pleased. It will be fully reviewed under New Acts.

The amateur contest of local talent followed.

G. J. H.

## HACKETT AND DELMAR SPLIT

Hackett and Delmar have split their act and severed business connections as partners, after working together for over four years. The split was not due to personal reasons, but the fact that they could not get the salary they wanted with their new act. Jeannette Hackett will do a new act with two boys, while Harry Delmar has not definitely decided upon his future plans.

## NEW ACTS

### ANN GREY

Theatre—*Harlem Opera House*.

Style—*Harp and singing*.

Time—*Ten minutes*.

Setting—*In one*.

Miss Grey only did three numbers when reviewed, and in these didn't show much in the way of unusual talent as either a singer or harpist. She's an attractive woman, who would look better if she were to appear in a gown of the fluffy type of material instead of the tight fitting dress she wore when reviewed, which seemed to make her very thin. She has a good natural voice, which would please except for the manner in which she took her high notes, bringing them out in a manner which showed anything but technique in vocal delivery.

Clay, Crouch and Company presented a miniature musical comedy entitled "The Sheik." Crouch is assisted by three women and another man in the offering, which is overflowing with good laughs. The man who plays the Sheik has a good voice, and the "sisters" dance well together, while Fay Tunis plays the vampire role in a creditable manner. Crouch is a good blackface comic. The act scored.

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S. H. M.

## VIOLET CARLSON

Theatre—*23rd Street*.

Style—*Songs and dances*.

Time—*Ten minutes*.

Setting—*In one*.

Miss Carlson, a petite looking blonde, opened with a specially written "kid" number that gave way to a bit of a dance during which she exhibited some kicking. Following an announcement she gave her impression of Geraldine Farrar singing a selection from "Mme. Butterfly," after which she gave an impression of an Italian singing "Solo Mio," followed by an impression of Galli Curci singing the same number in jazz tempo she did a bit of stepping for a finale.

This little lady makes a change of wardrobe for each of the various impressions, making the changes in view of the audience. She has a good voice, and delivers her numbers in a pleasing manner. The act should please on the pop bills.

S. H. M.

## NEW HOUSE FOR CORTLAND

GLOVERSVILLE, N. Y., June 19.—Meyer Shine, owner of the Family, Hippodrome and Glove Theatre, here, the latter playing vaudeville booked by the Keith office, will build a new vaudeville house at Cortland, New York. Shine recently acquired the Capitol Theatre at Oswego, which plays pictures and vaudeville.

# VAUDEVILLE

## A NIGHT IN SPAIN

Theatre—Broadway.  
Style—Dancing and songs.  
Time—Eighteen minutes.  
Setting—Special.

"A Night in Spain" is a big Spanish dancing act, composed of four men and five girls, all of whom dance, in fact they do but little else and the act from beginning to end is a series of dances.

The act carries its own orchestra leader, and the music, Spanish in character, is played throughout the act in good style.

Special scenery, and many costume changes make the act attractive to view, but if there were some way in which the dances could be separated by dialogue it would be more interesting.

Barring a well sung duet between one of the men and a woman, it is dancing from start to finish.

The act opened with a well executed dance done by four girls and three men, danced to the accompaniment of tambourines. This number, a short one, was followed by a waltz by a man and woman, did the number excellently and kept up a spirited accompaniment with castanets. A novelty dance by man and woman was next, the girl particularly good did some fine work and the man accentuated the tempo upon a novelty instrument.

The next number, one of the best in the act was a dance by three girls attired in fine gowns, gold in color. After this dance the curtain in the rear of the act raised, displaying an evening scene with a big, golden moon shining and at the side a maid was displayed in the window of her home.

A serenade rendered by a young man with a surprisingly good tenor voice was the first bit of singing heard. The girl joined him and with a fine soprano made of the number a melodious, well rendered duet, which scored one of the big hits of the act.

A tambourine dance, by two men and a woman was next followed by the ensemble of nine who with some fast and clever dancing closed the act.

The costumes and scenery are good, the act moves along at a good rate of speed and will please in a great number of the houses.

M. M.

## HAL JOHNSON & CO.

Theatre—58th Street.  
Style—Sketch.  
Time—Twenty minutes.  
Setting—Full stage.

Johnson is assisted by another man and a woman in offering this comedy sketch entitled "The Chaperone." The story is one of a young man and woman who are in love with each other, but the girl's father objects to her suitor, and when he calls the father expresses his opinion of him, and in order to prevent his daughter from eloping with her lover, the father calls up an employment agency and engages a chaperone for his daughter. The boy overhears the conversation and leaves, coming back attired in female attire. He tells the girl to cancel the order at the agency, which she does. The father falls in love with the supposed chaperone, who nurses him for a \$500 check, learning at the conclusion of the offering that the chaperone is his future son-in-law, and he consents to the marriage. During the act, the man playing the father sings a yodel number in good voice.

Johnson makes a stunning looking female, as he knows how to wear a gown. The act is full of good laughing situations, and not one laugh is overlooked by the company. This act should please on any bill.

S. H. M.

Lyons and Yosco are headlining the "all-Italian" bill at Proctor's 125th St.

## NEW ACTS AND REAPPEARANCES

### ALEXANDER HYDE

Theatre—City.  
Style—Orchestra.  
Time—Twenty minutes.  
Setting—in "three" (cycs).

The "Alexander Hyde Symphonic Enchanters," is a nine piece orchestra led by a blonde young man who played the violin and whom we take it, is Mr. Hyde. In contrast to the leader the rest of the musicians are dark. The orchestra has a style of rhythm of its own and has sufficient color, shading and other qualities necessary to put it above the average of such combination. They do not affect the staccato and chopping effect of many jazz outfits and manage at all times to have a smooth flow of music with the proper amount of modulation. If in any place it has a possible weakness, it might be traced to the brass. The musicians on the right are versatile and played different instruments equally well.

Opening with an Oriental number, they played several selections both popular and jazz versions of operatic pieces. Of the latter, "Tales of Hoffman" proved to be about the best number in the orchestra's repertoire and is a great arrangement. A "Hungarian Rhapsody," by Hauser, was done by the leader as a violin solo, with piano accompaniment. The rest of the number went over well, the orchestra taking some encores which were encouraged by the stage hand picking off another placard from the easel.

As a vaudeville act the Enchanters are worthwhile listening too. The leader, however, has a tendency, apparently to shine and actually lead his men; not being of an imposing figure a modest style would not hurt at all.

M. H. S.

### ROBYN ADAIR & CO.

Theatre—Harlem Opera House.  
Style—Dancing, singing and orchestra.  
Time—Sixteen minutes.  
Setting—Full stage (special).

Combining a jazz band of five pieces, with a singer and herself, Miss Robyn Adair, who also sings in addition to dancing, has an act which can make a great flash for the better houses, and even can do well in some of the full week houses spotted third. At first glance, there doesn't seem to be any reason as to why the act shouldn't be able to get over in any big time house, for it seems to have all the requisites for a successful big time act.

The company work in a beautiful setting, more pretentious than is generally seen with this type of act, the boys in the orchestra, are all neat-appearing, and play exceptionally well, the singer has a fairly good voice, and the dancing of Miss Adair is good. Yet there is one thing missing—that one essential thing which is necessary to put over anything across the footlights, sometimes called "personality," other times called "presence."

And even of this, Miss Adair has some, but not enough. Perhaps with a few weeks' work in New York, she'll acquire sufficient to be classed as a big time performer. The singer misses out entirely on this end.

The numbers are selected well, but in her singing, Miss Adair loses herself on the high notes. She has a pleasing voice for the popular type of songs, and perhaps with the numbers transposed to a lower key, might do better with them. Her dancing includes eccentric and toe work. The orchestra alternates between numbers, playing very well; in fact is one of the strongest parts of the act.

G. J. H.

### SISTER WIVES

Theatre—Jefferson.  
Style—Farce comedy.  
Time—Twenty-two minutes.  
Setting—Special, Full Stage.

"Sister Wives," is a farce comedy in one scene, using a cast of four people, which is built along the usual lines, but is still funny enough to please the usual audience. The setting used, while not elaborate, satisfies all requirements. The act is set as a bedroom in a Reno hotel. Twin beds and various other properties, all cretonne covered, are used.

The plot is concerned with the marital difficulties of two women, one the divorced wife of a Mr. Smith, and the other his present wife. The act opens with the second Mrs. Smith, dressed in negligee, discovered seated at a dresser, her attitude expressing downheartedness, as it does all through the act. She is small in stature and blond in color, and, altogether, a good stage type. Into the room bursts a bell-hop, who informs her that some mistake has been made and she will have to share the room with another Mrs. Smith. Reluctantly, she agrees. The other Mrs. Smith enters and gets a cold, unresponsive reception. She is a Junoesque blonde, very attractive, and the contrast between the two women sets both of them off very favorably. It develops that the blonde is there to get a second divorce from her ex-hubby, the first, after several years, having been declared invalid. The blonde Mrs. Smith, unknown to either of them at first, is the present wife of the same Smith, and she has come to Reno to get a divorce on the grounds that her husband's previous divorce was not bona fide. There is some good comedy talk between the two women, the blonde doing most of it. She is an agreeable comedienne, but has a bad habit of addressing the audience directly most of the time. After the two women find out that they are, apparently, married to the same man, Smith himself is announced, and he rushes into the room. More comedy situations and talk, but Smith settles the whole matter by announcing that the report of the invalidity of the previous divorce was incorrect. After a little scene in which the earlier Mrs. Smith acts up to Smith, the second Mrs. Smith loses her grudge against hubby and all is well.

The act is presented by May Tully, and is billed as "Sister Wives," with Helen Goodhue & Company. H. E. S.

### DREAMS'

Theatre—Coliseum.  
Style—Posing.  
Time—Ten minutes.  
Setting—Full stage (special).

Three girls, of very pretty figures and faces, offer this posing act, which can play any bill as an opener or closer. All of the poses are artistically done, the effects being gained out of the lighting system used. The main fault with the act lies in the little board used for the announcement of the names of each pose, being placed directly in front of their own stage on which the poses are done. The names are supposed to be printed in silver, lettered on a black background, but even though this sounds as if each card would be very visible, it was difficult to make out the names printed. We would suggest the same board, but instead of the manner in which the names are printed now, to put them in glass letters, with a red electric bulb in back of them, to show visibly, to the entire theatre, the name of each pose, and at the same time not detract attention from any.

G. J. H.

### AL. REEVES & CO.

Theatre—58th Street.  
Style—Talk and Banjo playing.  
Time—Twenty-five minutes.  
Setting—Special.

Al Reeves, he of the "give me credit" fame, is assisted by three women in the act, which works before a special drop in "one." Two of the three women are there for no reason at all, as they say or do absolutely nothing.

The act consumes twenty-five minutes, twenty of which Reeves spends talking about himself.

He opens with a bit of talk that brings on a female pianist, and he sings the number he has been identified with for many years, in burlesque, entitled "Give Me Credit, Boys," to which he has added several verses, one appertaining to E. F. Albee and the Palace Theatre, and another about the soldiers' bonus.

Following the number, Reeves starts "bulling" and "salving" the audience, telling how good they are and that he will play the banjo for them before he leaves. Then the two girls bring the banjo on, and stand on the stage, while Reeves talks about how he got them in Corona, L. I. During his talk, he exhibited the famous Richard K. Fox medal, which he won several years ago as champion banjo player. He did not fail to keep mentioning the fact that he had been handling girls and girl shows for the past thirty-years. Finally he played a selection of waltzes on the banjo and here is where credit must be given this old timer, for as an exponent of the banjo, Reeves is there. He plays the instrument with his fingers and not with a pick as most of the present day players do. The playing of the instrument and a few more gags, let Reeves away at this house to three bows.

In burlesque with his show, Reeves can occupy the stage twenty-five minutes and more than please, as there is nothing else but Reeves in his shows, but in vaudeville, Al should cut his time down.

The act as it stands is a good offering for the pop bills. S. H. M.

### LEONORE DE DEO

Theatre—Broadway.  
Style—Singing.  
Time—Twelve minutes.  
Setting—Special drop.

Leonore De Deo, an attractive looking Miss, well formed, graceful and with a voice which while it lacked much training was pleasing in quality, rendered a number of songs in French.

The French Miss De Deo uses lacks the Parisian accent but at least it was understandable which in these days is worth mentioning.

The lady has the ability to do a much better act than the one displayed at this theatre, for her repertoire is poor and badly arranged. Opening with a number in French, she followed with another and then after a spoken introduction, sang a parody on Tosti's famous "Good-Bye." Numbers of the type of this famous songs are entitled to better treatment than this. Miss De Deo has sufficient voice and singing ability to sing it as originally written and if so she will doubtless find that it will be better received.

Following this, she made her exit and returned bringing with her a violin which she announced was her sweetheart. She gave a good exhibition of playing upon the instrument, getting a good tone and executing fairly well. She played a short medley, and left with enough applause following, to warrant a couple of bows.

A rearrangement of the songs and more violin playing would help the act greatly. W. V.

# THE NEW YORK CLIPPER

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## A STEP FORWARD

The decision of a large number of the members of the Producing Managers' Association in favor of the appointment as head of the organization of a man fully acquainted with the theatrical business, who will have the same sort of a position and the same power that Will Hays has in connection with the motion picture business is a long step in the right direction.

The idea behind the plan is to put entire authority in the theatrical business in the hands of one man, a person of such business standing and ability as to be able to handle and decide all dispute and differences between the managers and other organizations in the industry and thus avoid the troubles and hard feelings which are not only apt to arise but are almost impossible to avoid.

Never in the history of the theatrical business in America has the position of the producing manager been as hazardous as at present. The business in general is in a condition whereby scarcely a producing manager can be found who has the slightest idea as to what the coming season is to bring forth.

Plays which seem to have all the elements of success have failed, shows which looked as though they were sure fire successes have, after a few weeks of bad business, been forced to close and the ability to feel the pulse of the theatre going public seems to have been lost entirely.

A few managers have felt that they had solved the question and put out suggestive plays with the result that while a few did business in New York and in one or two of the larger cities, failed lamentably in others.

They also aroused a storm of protest which has gained so in strength that New York is on the verge of a censorship which may surpass in power anything of the kind ever adopted in connection with pictures and this in itself alone has cost the motion picture producers thousands of dollars annually.

This is but one of the troublesome matters which is confronting the managers. Another, is the wage question in connection with the various unions employed in

the industry. During the war period and immediately following, big wage advances were made in all departments and the unions are strongly resenting any attempt to reduce them to figures of the pre-war period. With this confronting them, the managers can not see how they can successfully make any reduction in ticket prices and the public have practically demanded that this be done.

A two and one-half and three dollar top was acceptable in the war days when everyone had money in plenty, but that day has gone. The wage earner, who formerly was satisfied to sit in the gallery, decided that the front row seat was none too good for him and he crowded the orchestras. He quickly showed his theatrical taste also and this was responsible for the putting out of many plays of a type which under other conditions would never have been dreamed of. The three dollar seat wage earner has disappeared, the public which used to occupy these seats has rapidly dwindled, the result of which has left the theatres with smaller audiences than they have had for years, and those that do attend have been open in their criticism of both price and play.

These are but a few of the things which the managers' association head will be called upon to solve. His job will be a big one and the producing manager has done well to decide not only that the position must be created but a competent man must be found to fill it.

## STOLEN FILMS SEIZED

The police of the West Forty-seventh street station and the officials of the motion picture companies believe with the arrest last week of two film dealers and the recovery of 169 films valued at \$15,000, a severe blow has been dealt the groups of thieves who annually get away with nearly \$1,000,000 worth of pictures and form one of the most baffling problems of the industry.

Detectives acting on the complaint of Louis Innerarity, representing the Pathé Exchange, Inc., of 25 West Forty-ninth street, arrested and locked up Leopold Singer, a film dealer of Newark, and William Pizor, a film broker, of New York. Singer is charged with bringing stolen property into New York, while Pizor is charged with receiving stolen goods.

The Pathé Exchange has been missing films for some time from one of its New Jersey laboratories. The names of the films could not be learned, but officials of the company stated that the actors appearing in them were well known. Investigators of the company believed that one of the employees of the laboratory was in connection with some person in the group of thieves.

Information led the detectives to visit Pizor's office at No. 729 Seventh avenue, where he operates under the name of Capitol Productions. Upon arriving at the office the detectives found 169 films or "cans" there. It is not the custom of the Pathé company to sell films. They lease them.

The detectives were informed by Pizor that he bought the films in good faith from Singer, and that Singer had brought them to his office. He expressed willingness to assist the detectives, and called up Singer, who came to New York and was met by detectives at the Pennsylvania Station and taken to Pizor's office, where he admitted that the "cans" were his property. The detectives arrested both men.

Innerarity, representing the Pathé interests, identified the 169 films as part of those that were missing. Detectives are now searching for more missing film and expect to make more arrests in the near future.

The film companies have found it difficult to trace stolen film, and that after persons have been arrested and tried they are usually only sent to prison for petty larceny because of the intrinsic value of the films.

The value of stolen film is difficult to estimate, as the film itself may not be worth more than a few dollars, but if it is a good film copies of it can be made and transported to some other country, and the profits of the thieves will be enormous.

## THE NEW YORK CLIPPER

### Answers to Queries

B. B.—"Snapper" Kennedy was an outfielder with the Troy Base Ball Team.

O. K.—"Her Lord and Master" was produced by Herbert Kelcey and Effie Shannon at the Manhattan Theatre, New York, Feb. 24, 1902.

Celt—Hilda Spong was born in London, England. Her first appearance in London was made at the Drury Lane Theatre in 1896, and her American debut in "Trelawney of the Wells," Nov. 22, 1898, at the Lyceum Theatre, New York.

A. M.—Admiral Dot conducted a hotel at White Plains, N. Y.

Salt—"The Defender" was produced at the Herald Square Theatre, New York.

G. K.—Harry Davenport, Richie Ling, Paula Edwards, Sandol Milliken and Maym Kelso were among the cast.

S. A.—Wm. Favorsham appeared in "The Hawk" at the Shubert Theatre, New York, Sept. 28, 1914. Frank Losee, Conway Tearle and Grace Henderson were among the cast.

G. R.—"Tipping the Winner" was presented at the Longacre Theatre. It was originally presented under the title of "The Money Makers." Edith Taliaferro played "Dot" (Dorothy Gay.)

Wisp—"Daddy Long Legs" was presented at the Gaiety, New York, with Ruth Chatterton in the cast.

Sketch—"The Lightning Stroke" was the title of a vaudeville act, which was shown at the Harlem Opera House.

Diva—Phil Nash died Oct. 4, 1914, at New York City.

O. B.—"The Law of the Land" was produced at the 48th Street Theatre, New York. 2—"Consequences" was shown at the Comedy.

Beach—Sam J. Adams, John P. Griffith, Minnie Burke and Florence Bennett were with Frank Finney in the Trocadero that season.

## TWENTY-FIVE YEARS AGO

Jas. R. Waite had three repertory companies on the road.

Frank Deshon was with the Grand Comic Opera Company at Atlanta, Ga. Eloise Mortimer and Geo. Broderick were with the same company.

"Secret Service" was a big success in London, England.

Elmer E. Vance imported a "horseless carriage" from Paris, France, and exhibited the same with his "Patent Applied For" company on the road, as an advertising stunt.

Ben Harney played ragtime at Tony Pastor's Theatre, New York.

Mae Lowery sang at the Olympia Roof Garden.

Peter Maher and Tom Sharkey fought at the Palace Athletic Club, New York, and were arrested for prizefighting. They were discharged in the Harlem Police Court.

McIntyre and Heath produced "That Black Man From Montana" at the Union Square Theatre, New York.

Al. G. Field organized a troupe of "genuine" negro minstrels.

Sam Lang and Dollie Sharpe were playing "The Reporter."

The Blondells were at Tony Pastor's Theatre.

Pawne Bill, May Lillie and the Long Brothers appeared in "Madeline from Fort Reno."

Sol Bloom was publishing music at No. 1181 Broadway, New York.

Williams and Walker were playing at Koster and Bial's, New York.

### Rialto Rattles

#### WHAT THEY USED TO BE

Frank Timney was an undertaker. He still knocks them cold.

Abe L. Erlanger was a water-boy in a Cleveland theatre.

Gus Hill was an Indian club swinger.

I. H. Herk was a treasurer in a Chicago theatre.

Ray Perez was the sexton of St. Patrick's Cathedral.

Ben Bernie played fiddle in an ice-cream parlor.

Sam Harris was a fight promoter.

#### THEN HE SWORE

A rough-looking person staggered down Broadway last week under the influence of a little more than the heat, and approached several flappers who were standing in a group.

"Look out for me," he hiccupped. "I'm the—hic—hairy ape. Yep, I'm—hic—the hairy-ape man."

Nothing daunted one of the bobbed babies turned up her nose at him and shot right back—"G'wan home and shave yourself."

#### CAN'T TELL

1st Actor.—You know I never took a dancing lesson in my life.

2nd Actor.—I supposed so; I just saw your act.

#### THEATRICAL CONTRADICTIONS

Billy Beard, blackface comedian, is smooth shaven.

The Winter Garden always plays summer shows.

"The Pinch Hitter" is an English comedy. Nothing about baseball in it.

#### CRITIC'S IDEA OF ACT

"The act is dull from beginning to end. The songs are old, the comedy tiresome, the talk antiquated, and the finish awful. The audience, however, liked the act immensely."

#### R.R.E-EVENGE! HAVE MERCY!

This is my wife's birthday, And it has set me back some money,— My car had a blowout this morning; Yet the editor says, "Get funny."

I feel like the clown in the story, Who must laugh, tho' his heart's in his feet,

But I'll get even, with a gag old as glory,—

"Why does a chicken cross the street?"

#### BEAUTIFUL BUT DUMB

A stunning looking woman on the bill at the Palace lately wanted to know what all those "grave diggers" were doing in that lot on the corner.

#### SECRETS OF SUCCESS REVEALED

If your ambition is to become a comedian like Will Rogers, the bull-throwing cowboy, or Eddie Cantor, the first thing to do is to get a reputation for being smart and clever. In order to do this during the routine of the act mention Morvich eight times, mention Hooch in each sentence, speak in the intimate tone of the Claridge, even though all you know of that little family resort is the fierce and suspicious glance of the clerk when you ask him for note-paper on which to write to your sweetie far away in—Brooklyn. Mention Hoboken, Hicks, Hylan, Harding and free voice, and in the morning all the papers will proclaim you the greatest entertainer, the most subtle smile bringer, the intellectual acrobat, the mental pyrotechnician, and other words for which the poor critics of the drama and vaudeville have worn out their Websters.

LONDON

PARIS

**FOREIGN NEWS**

SYDNEY

MELBOURNE

**MANAGERS BLAME POOR BUSINESS ON SUB-LEASING OF THEATERS.**

**West End Theatre Rents Are So High as to Practically Preclude the Making of Any Profit—One House Originally Rented at \$375 Per Week Has Four Sub-Leases and Rent Totals \$2,750**

LONDON, June 17.—Business at the West End theatres is way off, with but few plays playing to profitable receipts. Some idea of the extent of the depression may be had from the information that one show played to gross receipts of only five shillings at a recent performance.

Few new plays are opening, although a number are announced for premieres in the Fall. One of the reasons for the poor theatrical business in the West End is the practice of sub-leasing theatres, the rents producers are forced to pay to the sub-leasor being out of all proportion to the possible returns and thus eliminating many probable productions.

The great unemployment among the actors in London is partly blamed on this practice of sub-leasing theatres. An official of the Actors' Association, giving an example of the exorbitant rents demanded for West End theatres, said that one house, which originally rented for only \$375 a week, has four different sub-lessees, each of whom takes a profit. The rent demanded by the present holder of the lease is \$2,750 a week, and a cash deposit of \$10,000 is required before possession can be had.

**PROTEST PUGILIST ON STAGE**

LONDON, June 19.—English artists and theatrical trade papers are protesting the engagement of Ted "Kid" Lewis, the prize-fighter as a music hall attraction. They state that with business as bad as it is, with the warm weather on, and theatres closing, hundreds of legitimate performers, music hall artists, and other theatrical people, are walking the streets on the verge of starvation, and are told by the agents that they can't get work because the tours are congested. They protest that every man should stick to his profession and let those in the others earn their bread and butter.

**"AFGAR" IN THIRD YEAR**

LONDON, June 19.—The "Afgar" company is now in its third year on tour, under the direction of P. C. Townsend. Its bookings will carry it into the month of October. The piece is now playing at the Borough, Stratford. Madeleine Spicer, Kevan Bernard and Nat Lewis head the cast.

**DUNCAN SISTERS IN VARIETY**

LONDON, June 19.—The Duncan Sisters, American performers are playing a four weeks' engagement at the Pavilion supported by a strong variety company. Cut prices prevail and two shows daily are running.

The girls are scoring a big hit in the variety house.

**AMERICAN SCORES IN AUSTRALIA**

MELBOURNE, Australia, June 19.—Frank Whitman, the American "dance made fiddler," has stopped his tour around the world to accept contracts offered to him by Benjamin Fuller, to remain on this continent. He is now topping all bills and is playing three weeks in each city.

**FRANK WIRTH IN LONDON**

LONDON, June 19.—Frank Wirth, of the American firm of Wirth, Blumenfield, Inc., is now in London, and has established headquarters at Gus Bauer's office in the Broadmead House.

W. Somerset Maugham's "East of Suez," which is to be produced in New York by A. H. Woods, will open at His Majesty's Theatre here in the Fall. Basil Dean will make the production. The production will be elaborately spectacular, as this theatre is very large and has become known as the home of shows like "Chu Chin Chow" and "Cairo." F. Stacpoole's novel, "Satan," has been dramatized and will be produced in the Fall. "The Music Box Revue" will open at the Palace in July. "The Way of an Eagle," with Godfrey Tearle, is listed to open this Tuesday at the Adelphi Theatre. When "The Bat" closes in January, "The Green Goddess" will replace it at the St. James Theatre.

"Spanish Lovers," which played in New York under the title of "Spanish Love," opened last week at the Kingsway. It is produced by Benrimo. "Pomp and Circumstance," by Monckton Hoffe, opened at the Duke of York's last week, with Robert Lorraine starred. "Mayfair and Montmartre," the big revue has closed, the illness of Delysia being the reason ascribed, although bad business is said to have a great deal to do with it.

**IS IT TARZAN?**

LONDON, June 19.—The appearance of a so-called "man-monkey," in the "A. to Z." show at the Prince of Wales Theatre, is causing a lot of discussion here as to whether the creature is man or ape. It has all the aerial agility expected of a monkey, and yet displays attributes found in man exclusively. M. Andre Charlot is directing his appearance in the revue, the engagement being for a limited time.

**DAREWSKI TO DO "TWINKLES"**

LONDON, June 19.—Julius Darewski will produce a new musical show in August, in conjunction with Alex Aronson, under the title of "Twinkles." The book is by Ronald Jeans and Will Hay, with music by Herman Darewski. In the cast will be seen Herman Darewski, Mario Lorenzi, Harry Buchanan, James Hunter, J. F. Britten, Richard Neller, Will Hay, Clarice Clare and M'Lita Dolores.

**BAN KIDDIES FROM FILMS**

LONDON, June 19.—The ban on children's admission into motion picture theatres and music halls, will be postponed until the first of next year if the recommendation made last week by the Theatres and Music Halls Committee of the London City Council is adopted. The law will not allow any person under sixteen years of age to see films which are passed for the public, unless accompanied by a guardian.

**"TONS OF MONEY" FOR PARIS**

LONDON, June 19.—J. Bannister Howard has returned from Paris where he has arranged for the production of "Tons of Money" in that city for next season. The play will be adapted for the French. Max Dearly will appear in the role in which Ralph Lynn is appearing here.

**"WAY OF AN EAGLE" OPENING**

LONDON, June 19.—"The Way of an Eagle," which has been dramatized from Ethel M. Dell's novel by that name, will be presented at the Adelphi for the first time to-morrow, June 20.

**"EILEEN" BRIGHT—IN SPOTS**

LONDON, June 19.—Marie Lohr has presented an English version of Jacques Bouquet's and Paul Arnoux's light French comedy, known as "Le Comedienne," at the Globe Theatre here, under the title of "Eileen." The production was made in conjunction with Dion Boucicault, the English adaptation being the work of H. M. Harwood.

Dion Boucicault and Irene Vanbrugh appear in the leading roles. Miss Vanbrugh is seen in the role of an actress, once famous, who now begins to feel middle age creeping on her. She has a grown-up son, and in addition to him, a lover, who decides to leave her in order to forward his career in diplomatic service. The actress decides to retire, and takes her son with her to a country home in Ireland, where the son's wife also comes. To the shock of the actress, she finds that she is a grandmother, for her daughter-in-law has a five year old son. She is soon bored with the life in the country, and returns to the stage in France, where she achieves a great success. The son is presented as her younger brother, and the grandson as her nephew. Meanwhile the son also starts chasing chorus girls and gets into several mixups. The lover returns, and the son with his wife are shipped into the country to live. The lover never learns that she is a grandmother.

The piece is fairly well written, but needs revising in spots, where it drags and is dull. The cast is good.

**RUTH ST. DENIS HELD OVER**

LONDON, June 19.—Ruth St. Denis, the American dancer, has completed an engagement of three weeks at the Coliseum here, giving a new programme each week to tremendous success. With her are Ted Shawn, as dancing partner, and who also does individual numbers, and several girls, whose names are Graham, May, Bowen, and Wheeler. Louis Horst is also with the act as musical director.

**GERMAN SINGERS FOR U. S.**

BERLIN, June 19.—Four German operatic artists sailed for America last week. Among them are Clare Dux, who is to appear at Ravinia Park, in Chicago, and Julius Reinhardt, of the Munich opera, who will make his first appearance in America. Bruno Walter, the conductor of the Munich opera, has signed contracts for a winter engagement in the United States, and a series of concerts will be given in New York by Maria Ivogün.

**PAY-AS-YOU-PLEASE SHOW**

LONDON, June 19.—Sir Alfred Butt is experimenting in a novel manner to fill the Queen's Theatre for the performances of "Lass o' Laughter." All applicants for reserve seats are given them free of charge. If they think the play is worth the price of the seats, they pay, otherwise, they don't.

**"LE SCARDALE" NEXT SEASON**

LONDON, June 19.—Sybil Thorndyke will be starred next season in an English version of "Le Scardale," from the French of Henri Bataille. T. J. Kealy secured the English rights for the play for Miss Thorndyke, who will produce it herself at a West-End Theatre in the autumn.

**OPERA IN VARIETY HOUSE**

LONDON, June 19.—The Islington Empire, which generally plays variety for attractions, is now housing opera for a brief season. The H. F. Phillips Opera Company are presenting a series of familiar works to fine attendances there.

**ONE OPEN IN GLASGOW**

GLASGOW, June 19.—Only one of the four theatres here is open now, that one being the King's. The others, the Royal, Metropole and Princess's, have been dark for two weeks.

**COCHRAN PLANS FOR SEASON**

LONDON, June 19.—Charles B. Cochran started active work in production for next season with the presentation of "Pasteur," the new Guitry play, with Lucian Guitry in the cast, at the Princess Theatre, Monday, June 12. He also opened the Pav Theatre at the same time with a variety show, the house to operate under a variety policy for several weeks.

When "Pasteur" has completed its run at the Princess, another Guitry play, "Faissons un Reve" (Sleeping Partners), will be presented at that house with Sascha Guitry and his wife, Yvonne Printemps in the leading roles. It will be followed by "Le Misanthrope," with the senior Guitry as Alceste.

Following the variety season at the Pav Theatre, Cochran will present "Phi-Phi," the Parisian operette by Christine and Willemetz at that house. The Garrick Theatre will continue with Seymour Hicks in "The Man in Dress Clothes," and "Mayfair and Montmartre" will continue at the Oxford. A new musical production will be placed in the Palace Theatre in the beginning of August.

**NEW GRAND GUIGNOL SHOWS**

LONDON, June 19.—Jose Levy presented the eighth of the Grand Guignol programs at the Little Theatre, with greater success than scored by its predecessors. Sybil Thorndyke, while the greatest favorite of the company, is absent in the eighth program, resting after her strenuous season.

The outstanding hit of the new series is a tragedy called "The Sister's Tragedy," the work of a young undergraduate by the name of Richard Hughes. It tells of a girl who tries to smother and strangle her deaf-mute brother, regardless of the consequences to herself—because she has been told that he would be happier in heaven—and also partly because of the fact that both her sisters were prevented from marrying by the fact that he was alive. The youth escapes, however, and is drowned in the river. Elizabeth Arkell does the best work of her career in this, while an excellent portrayal of the other character is given by Brember Wills.

There are two comedies in the new program to relieve the tension from the shuddery and thrillly dramatic parts of it. One is called "To Be Continued," adapted from M. Jean Bastia by Sewell Collins, and the other, "The Better Half" by Noel Conrad. Both were very cleverly done.

"The Hand of Death" is again on the program, with George Bealby in his original part, playing it better than ever, as the professor who tried to electrify the heart of his dead daughter.

"A Happy New Year," adapted from the French by Seymour Hicks, told the futures of a certain family, the prophecy being that all would die within the year. This cheerful piece is given with Brember Wills as the Old Year. A surprise finish made it less gruesome at the end than it started to be.

**HIGH PRICES FOR AMERICANS**

MUNICH, June 19.—Great feeling has been aroused here by the new tariff of prices adopted here by the three municipal theatres, namely, the Prince Regent, National and Residence Theatres. Posters announce that box and stall seats now cost from 900 to 1200 marks, but German natives will only be asked to pay one-fifth of these prices by identifying themselves as they enter the theatres.

The holder of each ticket must show his passport upon entering the house, and if this reveals American or other foreign identity he must pay the additional 500 per cent.

**NEW HOFFE PLAY SEEN**

LONDON, June 19.—"Pomp and Circumstance," a new play by Monckton Hoffe, was presented at the Duke of York's Theatre on Thursday, June 8. It is a three-act comedy, produced by M. V. Litton, and staged by Monckton Hoffe.

**Ed Hurley** is doing the press work for the Light's Circus.

**Britt Wood** is making his third tour of the Pantages Circuit.

**Lester Allen** has signed a two-year contract with the Keith office.

**Beth Berri** is this week appearing at the Walton Roof, Philadelphia.

**Bard and Pearl** are headlining the bill at the Astoria Theatre this week.

**Jack Mason** is producing the shows at the Century Roof, at Baltimore.

**Glenn and Jenkins** will sail for Europe on July 27, aboard the Mauretania.

**Jean Granese** is this week headlining the bill at the Nixon, Philadelphia.

**Harry Fox** is this week headlining the bill at the Majestic Theatre, Chicago.

**Gordon and Ford** sailed for London last week where they will fill contracts.

**Burt Green**, husband of Irene Franklin, is ill at his home in Mt. Vernon, N. Y.

**The Brox Sisters** have been signed for another year with the "Music Box Revue."

**Fritzi Scheff** is returning to vaudeville and will open next week on the Keith time.

**Mildred Harris** is headlining the bill at the State Lake Theatre, Chicago, this week.

**Val and Ernie Stanton** have sailed for Europe where they will play several weeks.

**Helen Staples** will next season be seen in a new act supported by a cast of two.

**Fern, Bigelow and King** will sail aboard the Mauretania for England on July 27.

**Jack Pearl**, of Bard and Pearl, has bought a new Chandler automobile for his parents.

**Eugene Schultz** will manage the Fiske O'Hara company when it goes on tour this season.

**Josephine Drake** is to be starred next season in a new play entitled "Mamma's Profession."

**Billy Van and James J. Corbett** are this week headlining the bill at Keith's Washington.

**Thomas Shearer** has been re-engaged for his third season as Uncle Henry in "The Bad Man."

**Harry Miller** is staging a burlesque show for Sam Sidmond, in addition to two Shubert units.

**The White Sisters** will play a return engagement at the Palace Theatre the week of July 31st.

**Harry Garland** will leave New York on June 26, to spend his vacation in the Catskill Mountains.

**Peggy Fair** will leave for Galveston, Texas, this week for a visit of eight weeks with her folks.

## ABOUT YOU! AND YOU!! AND YOU!!!

"**Yours Merrily**" **John R. Rogers** has returned from England where he had spent the past season.

**Johnny Collins**, who resigned from the Keith forces several months ago, is back with the organization.

**Wally Decker** will do the work ahead of the Fiske O'Hara show "Land O' Romance" this season.

**Arthur Rosenfeld** is at the Misericordia Hospital recovering from an operation for appendicitis.

**Vivienne Segal and Ivan Bankoff** are dividing the headline honors of the Keith Boston bill this week.

**Ida May Chadwick and Dad** have closed their season and are now resting. They will reopen in August.

**The Crane Sisters** opened at Minneapolis, Minn., on June 18 for their first tour of the Pantages Circuit.

**Nora Bayes** will headline the bill for the first two weeks at the Garden Pier, Atlantic City, which opens June 24.

**Jack Strouse**, who appeared in Shubert Vaudeville last season, has been given a route over the Loew Circuit.

**Gus Van and Joe Schenck** have been held over for a second week as headliners at the New Brighton this week.

**Parish and Peru** are playing the Canadian time of the Pantages Circuit. This is their second tour of that circuit.

**Irving and Johnny Simon** of Chicago are spending the summer in New York. Both are looking for new acts for next season.

**Fred Ardath**, who was appearing in "The Perfect Fool," with Ed Wynn, is now in vaudeville, playing the Proctor houses.

**Sammy Wright and Billie Dauscha** will open shortly in a new song and comedy vehicle, staged by Sammy Wright.

**B. S. Moss** will return from England to New York on June 24, when he will sail. He contemplates another trip in the Fall.

**Fern, Biglow and King** will sail for England on the Mauretania to open an engagement at the Hippodrome, Brighton, on July 10th.

**Bertha Mann** will play the leading feminine role in "That Day," which will be produced by the Belmont Repertory Company.

**John Rucker and Will A. Cooke** have written a musical comedy show for a colored cast which they will produce next season.

**Harry McCormick** will retire as manager of Proctor's Mt. Vernon, on Saturday night. Bill Quaid will take charge of the house.

"**Dainty**" **Dorothy Waters**, the child comedienne, has arrived in New York and is under the management of the Alf. T. Wilton office.

**Margaret Lawrence**, who is appearing in "Lawful Larceny" will sail for Europe in a few weeks. Belle Bennett will succeed her.

**Rudolph Friml** has completed the score of the new musical comedy "Genevieve," which is to be presented early next season.

**Joe Howard and Ethelyn Clark** are breaking in a new revue during this half of the week at the Hamilton theatre, called "Devil-land."

**Billy Trumbell**, formerly treasurer at the Palace, has left for the Coast to accept an outdoor position. He recently suffered a nervous breakdown.

**Herbert Waterous** has been engaged for the Gilbert & Sullivan revivals John J. Carlin is to make with De Wolf Hopper at Carlin's Park, Baltimore.

**Jess Martin** and the **Dane Sisters** returned to New York last week after playing the Western time all season. They will open in the East this week.

**Tom Jones**, formerly of the Terminal Four, and **Elliot Jacoby**, formerly with the Bennett Twins, have combined in a new comedy, singing and piano act.

**Hyams and Evans** are playing Keith's Harlem Opera House, the last half of this week. Pete Mack of the Casey office is handling the book of the act.

**Brown & Elaine** are appearing in the vaudeville act, "Their Wedding Night," were united in marriage while playing the Hippodrome at Vancouver.

**Sally Cohen**, private secretary to Ed Fisher, Pantages Eastern representative, is mourning the loss of her father, who passed away on Friday morning, June 16.

**Bob Hall** went on at eleven-ten Sunday night at the benefit at the Colonial Theatre and rushed to the train for Boston immediately after his performance.

**The Duncan Sisters** now playing in vaudeville in London will return to New York early in the Fall and will be seen in a new musical play of their own writing.

**Fred Bachman**, formerly at the Century Roof, Baltimore, with one of Ernie Young's production, is now in charge of the new Revue at the Marigold Gardens, Chicago.

**Fred Schaeffer**, formerly manager of Fox's Crotona Theatre and Academy of Music, New York, has been appointed manager of the new Lafayette Square Theatre, at Buffalo.

**Boyle Woolfolk** of the Western Vaudeville Managers' Association has added three houses to his book. He is placing acts with the larger picture houses out of Chicago.

**Katherine Van Buren** has joined the Alcazar Stock Company in San Francisco, and will play second woman roles. She made her first appearance June 18, in "The Seventh Guest."

**Alfred Latell and Elsie Vokes**, in "The Pup," have been signed by Jack Reid for his unit that will tour the Shubert Vaudeville Circuit. Davidow and LeMaire placed the act with Reid.

**John Cumberland** is this week heading the cast in the Cleveland stock company at the Ohio Theatre. The play is "Up In Mabel's Room," and Cumberland is playing the role which he created in the piece.

**James Rennie** who created the role which Donald Brian is now playing in George M. Cohan's "Garrison and the Girls" is now in stock and is playing with the Garrick Stock Company in Washington.

**Marguerite Pettie**, sister of Edna May, who starred years ago in "The Belle of New York" has become engaged to wed Stephen E. Ardley-Wilmot of London. Miss Pettie formerly appeared in musical comedies.

**Albert Halloway**, brother of Jimmy Nervo, playing in the Ziegfeld "Follies," sailed for England last Thursday, after playing seven months of vaudeville bookings in this country. He expects to return in the Fall.

**Harold Burg** has been engaged as general publicity director for Davidow and LeMaire. This will not effect his status with the Affiliated Theatres Corporation, of which he is also director general of publicity.

**Henry Hull**, leading man in "The Cat and the Canary," at the National Theatre, has written a play in association with Leighton Osmun, called "Manhattan." It is to be seen in Asbury Park early next month.

**Emma Adams**, who is in the Al. K. Hall act which last week was at the 81st Street Theatre, scored a great hit in her dance. In the review of the show a mistake was made, and the name of Mabel Barry was printed.

**H. J. Murphy**, superintendent of the Harlem Opera House for many years, was married on June 6, to Johanna Hancock, a non-professional. A theatre party was held on the stage in celebration of the ceremony.

**Bert and Mary Gardner** are spending the summer at their home in Binghamton, N. Y., and at Forest Lake. They will open on the Keith time in the fall, in their new act "From Broadway to Applesauce," by Paul Girard Smith.

**Arlina MacMahon** has replaced Phyllis Carrington in "The Dover Road," at the Bijou Theatre. Miss Carrington withdrew from the cast and has left for Kansas City, where she will be married to A. Phillip Hann, a former captain in the A. E. F.

**Hyperion Bercovici**, son of Konrad Bercovici, the writer of many plays that have been produced in European countries, is now connected with the Shubert Publicity Department. He was formerly press representative for Orbis Pictures, Inc.

**Will Higbie**, now with Ernie Young's "Passing Parade of 1922" at the Marigold Garden, Chicago, will be headlined with Bobby Tremaine in the Santos & Hayes Revue when it starts on a tour this coming season. Santos & Hayes will not be with the production but the act will retain the name.

**Ann Greenway**, prima donna, with Ernie Young's "Passing Parade of 1922," at Marigold Garden, Chicago, has made such an individual hit that Mr. Young is holding her over for his next Revue at the Marigold Garden. Miss Greenway will play 18 weeks in Chicago under the present arrangement.

SHINING BRIGHTLY

# SWANEE RIVER MOON

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WITH ALL BALLAD SINGERS

THE UNEXPECTED SENSATION—FOX TROT OR SONG

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"You can't go wrong  
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THAT DOWN IN DIXIE FLAVOR

# GEORGIA

A REAL HIT—ANY WAY

DANCE, SONG—EITHER SINGLE OR HARMONY

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BEAUTIFUL ARRANGEMENT FOR  
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"You can't go wrong  
With any FEIST song"

FEIST, Inc.  
Avenue, New York

# MELODY LANE

## MUSIC MEN PLAN TO ADJUST FILM THEATRE MGR. DIFFERENCES

American Society of Composers Invites Motion Picture Organizations to Conference to Adjust Differences and Stop "Court Fighting" Over Copyright Law

In an effort to arrive at an amicable adjustment of their differences with the moving picture theatre owners, and in answer to a recent suggestion of the motion picture trade press that they get together and "stop fighting in court," the American Society of Composers, Authors and Publishers are running a full page advertisement this week in both the Motion Picture News and Moving Picture World, inviting the motion picture organizations and others to a conference and discuss the so-called "music tax."

The text of the advertisement inserted by the society follows: "An invitation, to motion picture exhibitors, organizations and executives. Suggestions recently made in the motion picture trade press are to the effect that the exhibitors and their organization should 'get together' with our organization, to the end that we all 'stop fighting in court' and that our differences be amicably adjusted.

"We have been trying for years to do just that. We want what is fair, just, and lawful that we should have. We want to be fair. If the exhibitor is actuated by the same motives a friendly conference of an hour ought to settle this matter once and for all.

"Therefore—We now officially supplement the suggestions made in the trade press, with our invitation, cordially and sincerely extended to those addressed at the top of this page, to meet us, individually or collectively, officially or informally, at our offices or theirs, at any time that is convenient to them, for the purposes of discussing the issues related to the so-called 'music tax,' and arriving at an amicable adjustment of all differences that exist.

"American Society of Composers, Authors, and Publishers."

The suggestion referred to as being in the trade press, appeared in the June 17th issue of the Motion Picture News and was entitled "The Music Tax—Its Stipulations," and gave a fair presentation of the facts, as well as suggest that the "court fighting" cease. The article follows in part:

"Every time the exhibitors of the country hold State and National conventions the question of the music tax comes up as an issue. At Washington, aside from the election of officers of the National organization, it was the chief topic of discussion.

**Why is it?**

"Is it because the larger theatres of the country are refusing to pay the tax and are themselves putting up a fight or is it that the burden is heavy on the smaller theatres and the big ones are fighting for them while paying the tax themselves?

"Right here let us say that the leaders among the theatre owners are paying the tax. In all about 5,000 houses are paying up promptly and others are falling in line each week.

"It must be remembered that all music is taxable if the authors, composers or publishers who hold the copyright so desire and so organize that they can force collection. As a matter of fact only about 10 per cent of those who control copyrights are charging the tax. They are all members of the Society of Authors, Composers and Publishers. In other words, no theatre man today need pay the tax unless they play the music controlled by this 10 per cent.

"The question seems to hinge on the popularity of the music as to whether the

theatre man wants to use it or not in his house. It is stated with force that the picture theatre is responsible for popularizing music, yet how many musicians learn or will play music which has not already been popularized? How many theatre owners, if they know it, would allow anything but popular and well known music to be played? The value of any music to any theatre, cabaret, dance hall or any other place of amusement is directly dependent upon its popularity.

"It happens that a large amount of the popular music is contained in the 10 per cent on which the tax is levied, yet we state emphatically that any theatre may, if the owner insists, get along perfectly without using a bar of this taxable material.

"With these conditions and realizing that the popular music is the most valuable and that a tax is being charged by the Society we urge some sort of an adjustment. We suggest that the leaders of the theatre interests go to the Society of Authors, Composers and Publishers, located at 56 West 45th street, New York City, and settle with them on a minimum figure which will be changed on a per seat or some other basis. This can be done today if the theatre interests so desire.

"If this co-operative settlement is not followed out there are two alternatives.

"First—Refuse to pay, fight, be pulled into court, fined, and in the end pay under the present laws.

"Second—Have legislation passed which will change the present copyright laws and eliminate the tax.

**'Which is best?**

"As the laws stand today there is no good in fighting because the legal action is always paid for by the theatre man and the tax is also levied upon him. He is the sufferer. The courts have upheld the tax as fair and just under the law, therefore pay or change the law.

"The tax of 10 cents per seat per year is not a fixed charge except as the Society of Authors, Composers and Publishers desire to make it so. They may change this tomorrow and fix the amount at 25 cents or 50 cents per seat. The present rate was arrived at, they state, because they judged it to be fair at the time.

"Take for example the schedule paid by the large theatres in New York, Washington, San Francisco, Los Angeles, Philadelphia, etc. Based on seating capacity, we find that the maximum tax per week is \$5.80 and the maximum is \$1.16. The gross weekly income in these houses is given as between \$36,500 and \$40,000. This tax is certainly not burdensome, particularly when the value of music to the entertainment is considered.

"The lowest estimate given is that music is 40 per cent of any motion picture entertainment.

"The question of passing new legislation to take the place of the present copyright laws may be possible.

"Copyright laws today are international. The ones in effect now were signed in Berlin on November 13, 1908."

### NOVELTY SONG PLACED

Addison Burkhardt and Leon Flatow have placed their new song "Up-town Down-town Every Night," with Kay-Stern & Co., who opened offices recently in the Broadway Central Building. The number is a waltz on the style of "Sidewalks of New York," and has many comedy verses.

### PICKFORD-WATERSON APPEAL UP

Argument on the appeal taken by Waterson, Berlin & Snyder from the judgment for \$2,803 in favor of Elizabeth A. Reilly, as assignee of Mary Pickford, rendered in the Supreme Court several months ago, was heard before the Justices of the Appellate Division of the Supreme Court last Friday.

The plaintiff sued to recover \$3,000 as the amount due at the time action was commenced under the guarantee in a contract signed on May 13, 1919, that Mary Pickford's minimum royalties would be \$2,500 on each of three songs published on the covers of which her name and photographs were used. One of these songs was "Daddy Long Legs." Waterson, Berlin & Snyder claim that the plaintiff was not lawfully entitled to judgment in her favor as Mary Pickford had breached the terms of the contract by granting permission to use her name and photograph on another "Daddy Long Legs" song published by the Broadway Music Corporation.

Counsel for the plaintiff, O'Brien, Malevinsky & Driscoll, contended, in opposition to the appeal, that Waterson, Berlin & Snyder were aware that Mary Pickford had given the Broadway Music Corporation permission to use her name and photograph, but went ahead publishing and selling the music.

Decision on the appeal will probably be rendered next week.

### LOOP HOTEL MOTION POSTPONED

The motion to be argued by counsel for the Loop Hotel Company owners of the Marlborough Grill to have the judgment against them in favor of the American Society of Composers, Authors and Publishers vacated was postponed until next Friday when it came up in the United States Court last week. The judgment is for \$356 which was rendered in favor of the Society in an infringement action. The grill owners contend that they were not served with the papers.

### CAMEO GETS SELLING RIGHTS

The Cameo Music Publishing Co., Inc., of No. 112 West 44th street have taken over the selling rights of Katherine A. Borland's Tone Poem dedicated to Enrico Caruso, and entitled "The Voice From Calvary." The Cameo Company are getting out a special campaign to make the number one of the best high grade sellers.

### WOLFE GILBERT IN FRISCO

Wolfe Gilbert, the songwriter, is now on the Pacific Coast playing the Loew time and this week is at the Loew-Warfield Theatre in San Francisco. He is singing three of his own songs which are being well received. They are "If You Like Me," "On A Moonlight Night" and "Kentucky Echoes."

### HENRY SANTLY IN HOSPITAL

Henry Santly, of the Leo Feist, Inc., professional department staff is at Dr. Stearn's Sanitarium where he was operated on last week for appendicitis. The operation was a success and he is expected to be back in the department after a short vacation.

### ROSOFF WRITING SHOW

Chas. Rosoff of the professional department staff of Irving Berlin, Inc., is writing the score of a musical comedy of which Jack MacGowan is writing the lyrics and book in collaboration with Joe Goushea.

### FRANCES KAHN ON VACATION

Frances Kahn of the Irving Berlin, Inc., professional department, left Saturday for a two weeks' vacation which she will spend in the mountains up-state.

### MUSIC MEN IN CONVENTION

The Music Publishers' Association, and the Sheet Music Dealers' Association held their annual conventions in New York last week electing new officers for the coming year.

The music publishers' gathering was conceded to be one of the most important of recent years and many vital matters affecting the industry were taken up.

George Fischer of J. Fischer and Bros. of New York, was re-elected President of the Music Publishers' Association of the United States. Joseph Keit of Jerome H. Remick & Co., was elected vice-president, E. T. Paul, secretary, and Harold Flammer, treasurer. All of the officers being from New York.

The National Association of Sheet Music Dealers had a strong attendance at their ninth annual gathering and the spirit of good fellowship was greater than ever. A score or more topics of interest to the trade were discussed and new officers elected. Edward P. Little of San Francisco is the new president, E. Grant Ege, of Kansas City, vice-president and Thomas Donlin of New York, secretary and treasurer.

### ABRAHAMS ON VACATION

Maurice Abrahams, professional manager of Waterson, Berlin & Snyder, left last week for an extended vacation at Belle Harbor, with his wife, professionally known as Belle Baker, after whom the Harbor was named it is said.

Tommy Malie and Al Downs of the same department returned Saturday from their vacations which they spent in Pennsylvania, the former at Pittsburgh and the latter near Philadelphia.

"Mary Dear," a companion song to "Old Pal Why Don't You Answer Me," written by Harry De Costa and M. K. Jerome was released this week by the house.

### RENOVATING REMICK BUILDING

The exterior of the Jerome H. Remick & Co. building, in West 46th street, is being renovated and cleaned via the sand blasting route.

Two songs were released this week by Remicks, one of them an Oriental number by David B. Radford, Raymond B. Egan and Richard A. Whiting, entitled "Song of Persia," a Persian Rug song, which is conceded to be about the best thing the company has released in some time. The other song is "Sweet Indiana Home," by Walter Donaldson.

### AM. SOCIETY SUES LUNA PARK

Infringement proceedings were instituted last week by the American Society of Composers, Authors and Publishers against the Crazy Village Amusement Company, owners of Luna Park, Coney Island. A number of other resorts and cabarets on the Island will also be sued by the Society for infringement of copyright where certain music is played for profit. In accordance with the new policy of the A. S. C. A. P. no suits will be settled without the payment of damages.

### MUSIC MEN LOSE IN FIRE

The conflagration last week at Arverne where several hundred homes were burned, found at least two victims in the music business. Sid Caine, of the S. C. Caine Music Company, lost all of his personal effects when his father's spacious summer home was burned, and Lew Brown, songwriter, also suffered a loss when his house burned down, and narrowly missed being injured when he carried his two young nephews to safety.

### WILLIAMS PLACES THREE

Spencer Williams has written three new songs which he has placed with Leo Feist, Inc. They are: "Struttin' at the Strutters' Ball," "It's the Last Time You'll Ever Do Me Wrong" and "State Street Blues."

# BURLESQUE

## COLUMBIA PLANS BIG ARRAY OF SHOWS FOR NEW SEASON

**Producers Decide That Shows of Greater Merit Than Ever Before Are Necessary to Bolster Business and Force Return of Former Prosperity**

Show producers on the Columbia wheel are almost entirely in accord in the expression of a determination to put out for the coming season a better grade of entertainment than ever presented before. This the producers declare is an absolute necessity for with the country's changing business conditions, better attractions are necessary and shows should be made more bright and attractive than ever before to restore the former prosperous conditions.

Burlesque was hard hit last season, but no more than other branches of the amusement business and the producers of the shows for the coming season show

their foresight in preparing not only to combat with possible poor conditions but to go out after new and more business.

Burlesque shows, and particularly those on the Columbia wheel did not deteriorate last season, but business conditions changed so radically that theatres the country over were affected.

With productions of about the same type as have been sent out before, the producers feel that the return of former good business would be a slow procedure and with the idea of quickly restoring burlesque's former prosperous conditions exceptionally attractive shows are being planned.

### BEACH HALL TO OPEN

The old Brighton Beach Music Hall, which has been taken over by Rush Jermon, will open on Saturday. The house will play pictures at fifteen and twenty-five cents. Hugh Mowen will manage the house and Harry Newman who for many years was agent ahead of the Drew & Campbell shows will handle the publicity. Tabloids may be installed in conjunction with the pictures later.

### HUSSEY FOR GERARD UNIT

Jimmy Hussey has been signed by Barney Gerard to appear in one of the units he is to produce over the Shubert Circuit during the coming season. This gives Gerard a big name for each of the units he is to offer. Johnny Dooley goes with one and Hussey with the other.

### "RADIO GIRLS" IS WILLIAMS SHOW

Sim Williams will have the "Radio Girls" broadcasting next season from all the stations along the Columbia Circuit. Among his "waves" engaged thus far are Billy Gilbert, Bobby and Emma Wilson; Guth, Curley and Guth (Melody Trio); and Warren Fabian.

### NEW SHOW FOR OLYMPIA

The Stock Company at the Olympic Theatre, New York, remains unchanged for this week and is headed by McAllister and Shannon. An entirely new show will be put on next week, including Lucille Harrison in the prima donna role.

### NEW NAME FOR CAMPBELL SHOW

Wm. S. Campbell will change the title of his show next season to "Youthful Folies," and will manage the tour on the Columbia wheel in person. Rose Sydell will also travel with the show.

### STOCK AT MEYERS LAKE

The Meyers Lake Park Theatre Co. at Canton, Ohio, includes Lola Austin, Gertrude Avery, Ethel Stutte, Ben Howard, Ed Stater, Jack Shulte, John O. Grant and Richie Craig.

### LEW KELLY FOR ELTINGE SHOW

Lew Kelly has been engaged to play the role of a detective in Julian Eltinge's new play, "The Vanishing Lady," which will open at Atlantic City on September 4.

### JOE ROLLEY IN TOWN

Joe Rolley is now in New York, having recovered completely from two operations.

### LILY LIVINGSTON WITH ACT

Lily Livingston, daughter of Pearl Livingston, formerly well known as a singer with various burlesque shows, is with Al Reeves' Vaudeville Act. Pearl is employed at present at the Riverside Theatre, New York.

### STEPPE AND O'NEIL IN VAUDEVILLE

Harry Steppe and Harry O'Neil are playing vaudeville dates for the summer months. They have been booked over the Loew Circuit for ten weeks. Steppe and O'Neill will be seen in a unit over the Shubert Circuit next season.

### NELSON SHOW CAST

Eddie Nelson's "Echoes of Broadway" Co. on the affiliated Circuit will include Eddie Nelson himself, Virginia Anna, Irving O'Hanlon, Ethel Davis and Fred Rich. Fred Sears will be acting manager for Ed Butler, who controls this franchise.

### REDELSHEIMER BOOKINGS

The new faces at the Gayety, Philadelphia, Pa., as booked by Lou Redelsheimer, are Mickey Markwood, Harry Stratton, Dolly Webb, prima donna; Bonnie Lloyd, ingenue, and Rose Allen, soubrette.

### JACK REID IN N. Y.

Jack Reid arrived in New York last week from St. Louis. He is completing the details concerning his unit on the Affiliated Circuit and is making his headquarters at the offices of the Circuit.

### SCOTTY FRIEDELL IN STOCK

Scotty Friedell, opens next Monday at the Olympic Theatre, in stock. Friedell has been placed under contract for next season by Harry Hastings.

### NAT'L WINTERGARDEN CLOSES

The National Wintergarden closed for the season on June 17, the "Strut Miss Lizzie" Co. moving to the Times Square Theatre after that date.

### SIGN FOR NEXT SEASON

Hurley & Semon have engaged Kittie Glascoe and Walter Udall for next season. Elinor Wilson has also been signed by the above firm.

### SIGN WITH DAVE MARION

Dave Marion has signed Anna Armstrong and Billy Grogan Spencer for next season in burlesque.

### MELODY TRIO SIGNS

The Melody Trio, Guth, Curley and Guth, have signed with Sim Williams for the coming season.

### BOBETTA HALL IN REVUE

Bobetta Hall, ingenue soubrette, has opened with the "Mayflower" Revue, on Upper Broadway, New York.

### DOLLY SWEET IN "PARLEZ VOUS"

Dolly Sweet will be assisted in her new vaudeville act entitled "Parley Vous," by Russell K. Hill and Jim McCauley.

### MARGIE CATLIN WITH REID CO.

Margie Catlin, will be on the affiliated Circuit next season with Jack Reid's Co.

### NELLIE NELSON IN CLARK CO.

Nellie Nelson has joined Fred Clark's Company at Keeney's Newark, N. J.

### HAMP AND PAINES SIGN

Jacobs & Jermon have signed I. B. Hamp and Ray Paine for next season.

### BRUNEN'S WIDOW IN JAIL

MOUNT HOLLY, N. J.—Mrs. Doris Brunen, widow of "Honest John" Brunen, owner of the Mighty Doris-Colonel Ferrari Shows, who was murdered at his home in Riverside near here on May 10th last, is in the county jail here, having been arrested in Camden last Monday charged with complicity in the plot to kill her husband. The arrest of the woman was carried out secretly, information of her being lodged in jail not being given out until sixteen hours after the arrest.

Charles Powell, the confessed slayer of Brunen, is also held by the police, as is Harry C. Mohr, brother of the accused woman. Mohr was connected with Brunen's show, and according to the confession of Powel offered him \$1,000 to kill his sister's husband. Powell said that he was driven to the Brunen home in a sedan car by Mohr the night of the murder, and killed the circus man with a shotgun while he was seated in the kitchen reading a paper.

Mrs. Brunen was arrested as she was leaving the office of her attorney, Walter Keown, in Camden. She showed no signs of agitation when placed under arrest.

County Prosecutor Jonathan Kelsey, who called upon Governor Edwards in Trenton the day after the arrest to acquaint him with the new developments in the Brunen case, stated that Mrs. Brunen had been under surveillance ever since the day of the murder. He said that a number of the statements she made when questioned at that time had been proven untrue.

Mrs. Brunen has been living with her mother in Philadelphia since several days after her husband was slain. With her in Philadelphia was her step-daughter, Mrs. Hazel Parkstrom, seventeen years old. Citizens of Burlington County are greatly stirred up about the case, being particularly incensed at Mrs. Brunen's having been allowed to leave the State.

### "FOLLIES" GIRL DIVORCED

Edna Wheaton, musical comedy star now playing in the Ziegfeld "Follies" at the New Amsterdam Theatre, was divorced by her husband, Irving Stark, manager of a San Francisco toy company, in January of this year, it was learned last week from the records of the Supreme Court. The news of the divorce action has only now leaked out because papers had not been filed until final judgement was handed down.

Edna Wheaton, who is eighteen, married Stark, twenty-three, on June 8, 1921. They lived at No. 39 West Seventy-sixth street only a few months. On November 27, 1921, after little more than six months of married life, Stark's testimony reveals, he waited outside his home in a closed taxicab with four men friends and a policeman. About four o'clock in the morning his wife entered the house with another man. After a few moments, Stark and his four friends and the policeman knocked at the door of his wife's apartment, and, when she would not open it, broke it in. The man discovered with Miss Wheaton is said to have been a Mr. Uffner, in the moving picture business.

On December 1, 1921, Stark filed suit for divorce. Justice Delehanty named John Gordon Saxe to act as referee, and on January 27, 1922, Judge Delehanty granted the divorce recommended by him.

Stark met and fell in love with Edna Wheaton when she was appearing in "The Night Boat."

### MILES, CLEVELAND, CLOSES

CLEVELAND, O., June 19.—The Miles Theatre, at this city, which plays vaudeville and pictures has closed for the Summer months. It will reopen the latter part of August.

### MCNALLY AT THE PRISCILLA

CLEVELAND, O., June 15.—Chas. "Tramp" McNally opened for Billy Vail, at the Priscilla Monday. McNally has not signed with anyone so far for next season.

# DRAMATIC and MUSICAL

## "PIN WHEEL REVUE" AT THE CARROLL IS BIG DANCE REVEL

Raymond Hitchcock's "Pin Wheel" revue, a novel dancing revel in two acts presented on Thursday evening, June 15, at the Earl Carroll theatre.

### PRINCIPALS:

Raymond Hitchcock, Frank Fay, Michio Itow, Maria Montero, Felicia Sorel, Senia Gluck, Zoltan Hecht, Eva Clark, Ragina Devi, Anita Enets, and others.

A genuine novelty in the way of entertainment is, Raymond Hitchcock's "Pin Wheel" revue which, according to Raymond, is "all art," nothing else, and the cast, he went on to say, "think of nothing, care for nothing but their art, and the thought of money never enters their mind."

Michio Itow and his company furnished the dances, many in number, most of them excellently executed and artistically costumed.

Everyone in the cast dances, from Margaret Pettit, who did a breath-holding bacchante garbed in a few leaves which looked every minute as though they were about to drop to the floor. Miss Pettit, however, danced with a mask on her face as a protection, to Michio Itow, the Japanese dancer, who did a bit with the arms.

In addition to the dancers and a singer or two there are two comedians who work throughout the piece—Raymond Hitchcock and Frank Fay.

Hitchcock, arrayed in white Russian uniform, appeared before the curtain rose and took the audience into his confidence, telling all about the coming production, the art in the dances, the beautiful dancing girls and other features. Frank Fay sat in an orchestra chair during this description and, spied by Hitchcock, joined in the introduction.

From then on the dances were staged and Raymond and Frank had a generally good time with their extemporaneous talking and comedy bits.

Hitchcock did his old prohibition bit, aided by a new announcer, who received a lot of laughs as a result of his funny makeup. Hitchcock played the judge in a burlesque of "The Hairy Ape," in which Fay played the hairy one.

A dozen or more comedy bits by the pair scored, some strongly and others not at all. These will doubtless be replaced with more clever material.

There is much music in the revel, and good, too, among the great composers whose works were heard being Debussy, Brahms, Tschaikowsky, to say nothing of the popular writers, several of whom contributed catchy melodies. Percy Wenrich is one whose song "Silver Stars" stood out with all the brilliancy of its title.

It is the featured number in the show and is tuneful, contagious and bright.

There were some posturing, some well staged tableaux, as "Spring," "Faun and Nymph," "Pan," "Pipes," and others.

One of the funniest bits in the whole revel was a burlesque classical dance executed by a dozen men in tramp attire. They scored a genuine hit and are one of the bright spots in the piece.

Among the dancers, those that attracted particular attention are Senia Gluck, Mario Montero, Ragina Devi, Josephine Head and Phyllis Jackson.

A hit of big proportions was scored by a small boy of four late of vaudeville, who played on the snare drum, broke up the time delightfully and worked like a veteran.

The show needs fixing up, there is no doubt of that, but with this done it has a chance of lasting during the heated period and that is in all probability all that is hoped for it.

### "GOODNESS SAKE" TO CLOSE

CHICAGO, June 19.—"For Goodness Sake" will close on Saturday after three weeks at the Garrick Theatre. This musical comedy, which was originally produced by Alfred E. Arons and ran for several months in New York, was bought by the Broadway Productions, Inc., the \$1,000,000 stock company of which George Lederer is president, after it had closed in the city. The cast which played in Chicago was practically the same as the New York company. Business at the Garrick was very bad, running under \$5,000 each week it is said.

### HAMPDEN BACK FROM TOUR

Walter Hampden is back in New York after closing his tour in Shakespearian repertoire.

During his season he traveled over 25,000 miles and was out thirty-five weeks. Mr. Hampden is arranging for his next New York appearances in the autumn. Besides his group of Shakespearean dramas he presents a new modern play by an American author. As his "Othello" has not been seen here, a feature also will be made of that tragedy. Mr. Hampden will spend the summer on his farm at Ridgefield, Conn.

### AUDIENCE SELECTS PLAY

BALTIMORE, Md., June 19.—The George Marshall Stock Company, at the New Lyceum Theatre, here, is this week presenting "Goodness Gracious Annabelle," as a result of a voting contest for the most popular play, which was held at the theatre recently. This comedy has never before been presented in Baltimore.

### BENNETT LEAVES CAST

Richard Bennett leaves the cast of "He Who Gets Slapped" on Saturday night, and will leave for Los Angeles to establish a repertory company at the Majestic Theatre at that city. The first play he will produce will be "The Fool," by Channing Pollock, in which he will be starred next season by the Selwyns. He will also try out several other new plays.

### TWO GUILD PLAYS FOR BROADWAY

The Theatre Guild will, commencing June 26, have two shows running in New York. They are "Morn to Midnight," recently presented for subscribers which will open at some uptown theatre with Frank Reicher in the lead, and "He Who Gets Slapped," which will continue at the Garrick.

### "PINCH HITTER" CLOSING

"The Pinch Hitter," Allan Pollock's comedy at the Henry Miller Theatre, will close on Saturday night of this week. The piece will go to Chicago for the opening of the coming season. Pollock will not be with the play as he goes out next season with the Dillingham production "A Bill of Divorcement."

### MUNICIPAL CO. FOR KANSAS CITY

KANSAS CITY, Mo., June 19.—This city will have a repertory company, backed by the citizens of the town. Negotiations are now under way with Lester Lonergan to direct the productions.

### THE VICTORIA CLOSES

WILMINGTON, Del., June 19.—The Victoria Theatre in this city has closed for the summer months, and will open again in September, with its former policy of legitimate attractions.

### "THAT DAY" FOR BELMONT

The first play selected for production by the Belmont Theatre Repertory Company is "That Day," by Dr. Louis K. Anspacher. Richard G. Herndon will cast the piece.

### EAST SIDE PLAYERS

#### IN "FOLLIES" HAVE A GREAT SHOW

The Neighborhood Theatre Players gave a spontaneous and exhilarating performance this week as a windup of the successful season they have just completed, calling their outburst "The Grand Street Follies," and burlesquing the Broadway successes and near-successes of the past season, not forgetting to poke fun at their own most serious efforts.

The performance was supposed to run for only two nights, but was repeated in order to accommodate the subscribers who clamored for seats.

They successfully travestied the Shaw satire, "Back to Methuselah," and toyed with the deeper moments in "Makers of Light," "The Green Ring," "The First Man" and "The Madras House," bringing forth roars of laughter with the cleverness of their thrusts and their insight into the ridiculous aspect that drama can assume when it is overdone. The fact that the same performers had played the roles seriously during the season added a good deal to the capability of the performance.

Several Broadway favorites journeyed down to the Neighborhood Playhouse and had the doubtful pleasure of seeing themselves lampooned by the capable cast. Among those present were Miss Helen Westley, Richard Bennett, Morris Gest, Miss Margola Gilmore and Marc Connolly, Michio Itow, Miss Pamela Gaythorne, Miss Jessie Reed, and Nikita Balieff, of the "Chauve-Souris." They expressed their enjoyment of the light-hearted and spirited "Follies" even when the thrusts seemed rather keen.

Those who chased the gloom were Albert Carroll, who led the funmaking, Whitford Kane, Misses Helen Arthur, Agnes Morgan, Stella Block Hanau, Irene Lewisohn, and Adrienne Morrison and Messrs. Frederick Lloyd and Dan Walker. The audience and the performers seemed in perfect accord, and there was no danger of anyone misunderstanding the aim of the players.

### CARD MIXES UP DEATH NOTICE

Edward Kerr, a former vaudeville performer, was instantly killed last Wednesday when he either fell or jumped under the grinding wheels of a subway train at the Times Square Station. The accident occurred about 1 a. m. It was reported that the dead man was Herbert Thomson, a dramatic writer, with offices at No. 1367 Broadway, a card with that name and address having been found in his coat pocket. On Thursday, however, Thomson appeared at the West Thirtieth Street police station and identified the man. He stated that he had accidentally met Kerr about midnight Wednesday, at Eighth avenue and Twelfth street. During their conversation, he said, Kerr, in taking an envelope out of his pocket, dropped about four revolver cartridges on the sidewalk, explaining that he always carried a pistol.

### "HER HUSBAND" FOR CHICAGO

CHICAGO, June 19.—"Anna Christie" closes at the Cort Theatre on Saturday night, and on Sunday "Her Temporary Husband" with William Courtney featured will open.

In the cast in addition to Mr. Courtney are Juliette Day, Percy Ames, Harry Allen, Selena Royle and others. H. H. Fraze is making the production.

### "LE RETOUR" FOR MARIE LOHR

LONDON, June 19.—Marie Lohr will make her reappearance here in Autumn in an adaptation by Arthur Wimperis; of "Le Retour," by de Flers and de Croisset. It will be presented at the Globe Theatre.

### "BEN HUR" FOR SCREEN

Arrangements were made last week whereby the motion picture version of "Ben Hur," about which so many rumors have been afloat recently, will be made by the Goldwyn Pictures Corporation, largely amid the actual scenes of Gen. Lew Wallace's famous biblical story. A. L. Erlanger, president of the company owning the exclusive dramatic and picture rights of the work, closed a deal with the Goldwyn people last week, by which the latter acquired the picture rights and fifty per cent of the dramatic rights.

Erlanger bought the picture rights of the piece more than a year ago, paying close to \$1,000,000 for them, but the transaction completed last week involves a greater sum than this, and is said to be the largest sum ever paid by any motion picture producer for the right to picturize a single story.

Under the terms of the contract, the cast and all the various details of the production are subject to the approval of Erlanger on account of his intimate knowledge of the play, which has been his property since 1899. The principals of the cast will be selected here, but the picture will be made partly in Italy, Palestine, and the Goldwyn Studios at Culver City, Cal. Edgar Stillman Kelley, who wrote the music for the original production will provide the musical setting for the picture.

Work on the scenario will begin at once, and Goldwyn will turn its studios into one vast producing centre for this attraction.

"Ben Hur" has been translated into all languages and has been read and is still being read by millions of people all over the world. The play was first produced under the personal direction of Mr. Erlanger, at the Broadway Theatre, on November 25, 1899. It has played all over America and productions have been made from time to time in England and Australia. It is estimated that fully 20,000,000 people have paid admission to see "Ben Hur" and the gross receipts have been nearly \$10,000,000.

### KEITH FIELD DAY IN AUGUST

A. B. F. Keith Field Day, on which day all the bookers, managers, and other employees of the Keith Vaudeville Exchange will take part, will be held in the early part of August. All the Keith employees will make an excursion in the wilds of Long Island, and there spend the entire day either communing with nature, playing games, or doing acrobatics, according to the nature of each person.

While the exact date and place has not been definitely decided upon, the Field Day has been scheduled for August. A committee of entertainment is to be appointed which will arrange a program of tournaments, golf, fat men's races, potato races, and the like. The married and single men's ball game, which was scheduled to be held last Friday, June 16th, after being postponed from the previous week, has again been held over and will be played on Field Day. The committee will also make arrangements for the transportation of those who will participate, and also set the date definitely, as well as the place. It will undoubtedly be held on Saturday, as that is the one day of the week on which there is less work than others, and could be spared best. When all arrangements are definitely made, they will be announced in THE CLIPPER.

### FRED STONE SHOW FOR GLOBE

"Good Morning, Dearie," at the Globe, will continue for several weeks more, and with the opening of next season Fred Stone in a new show will be seen at the Dillingham house.

Stone, who has been away from New York for a year in "Tip Top," has been preparing a new piece for next season, and with the exception of the costumes and scenery, work is said to be practically complete.

## B. F. KEITH VAUD. EX.

## NEW YORK CITY

**Palace**—Joe Cook—Alexanders & John Smith—Vivienne Segal—Fanny Brice—Bailey & Cowen.

**Riverside**—Kitty Diner—Eric Zardo—Harry Holman—Walters & Walters—Shireen—Lew Hawkins—Darcourt & Sheldon.

**Broadway**—Ulis & Lee—Quixey Four—Daly, Mack & Daly.

**81st Street Theatre**—Josephine & Rennings—Eddie Ross—Kaufman Bros.—Langford & Fredricks—Miss Ioleen.

**Coliseum** (First Half)—Vine & Temple—Arnaut Bros.

**Fordham** (First Half)—Diamond & Brennan—Toto. (Second Half)—Jose Moriche—Arnaut Bros.

**Franklin** (First Half)—Bobby Folsom—Mel Klee. (Second Half)—Bernard & Garry—Toto.

**Hamilton** (Second Half)—Hegodus Sisters.

**Jefferson** (First Half)—Al Fields—Hegodus Sisters. (Second Half)—Irene Clark.

**Regent** (First Half)—Margaret McKee. (Second Half)—Bobby Folsom.

## BROOKLYN

**Orpheum**—Jean & White—Van & Corbett—Bob Albright—George Le Maire—Val & Ernie Stanton—Dorothea Sadlier Co.—Ryan, Weber & Ryan.

**Bushwick**—Create Fashion Plate—Jack Joyce—Sarah Padden Co.—Danny Dugan—Ormsby & Remig—Archie & Gertie Falls.

**Flatbush**—Dalton & Craig.

**Far Rockaway** (Second Half)—Mel Klee—Seed & Austin.

## DETROIT

**Temple**—Van Hoven—Three Dennis Sisters.

## PORTLAND

**Keith's**—Billy Miller & Co.—Mayer & Redford—Samson & Delilah—Ralph Smalley—Markell & Gay—Murray Girls.

## PHILADELPHIA

**Keith's**—Lucas & Inez—Whiting & Burt—Adelaide & Hughes.

## ORPHEUM CIRCUIT

## CHICAGO

**Majestic**—John Steel—Venita Gould—W. C. Fields—Fenton & Fields—Higgins & Bates—Princeton & Watson—Marga Waldron—Johnson & Baker.

**State Lake**—Eva Shirley & Co.—Montgomery & Allen—Murray & Oakland—Jack George Duo.

## KANSAS CITY

**Main Street**—Luster Bros.—Fern & Marie—Brady & Mahoney—Doyle & Cavanaugh—Juvenile.

## LOS ANGELES

**Orpheum**—Singer's Midgets—Grace Nelson—Yost & Clody—Lola & Sonia—Jack Clifford—Wellington Cross—Frank Wilcox & Co.

**Hill Street**—Gladshucks—Olcott & Mary Ann—Cliff Clark—Minstrel Monarchs—Emerson & Baldwin—Wonder Girl.

## MINNEAPOLIS

**Heanepin**—Three Melvins—Bob Murphy—Neal Abel—Cansino Bros. & Wilkens—Transfield Sisters—Murray, Kissen & Co.

## MILWAUKEE

**Palace**—Emma Carus & Co.—Bert Howard—Block & Dunlop.

## SAN FRANCISCO

**Orpheum**—Leo Carrillo—Mons. Kerecardo—Murray & Gerrish—Show Off—Harry Carroll Revue—Gallagher & Martin—Stan Stanley.

**Golden Gate**—Brown Sisters—Flanagan & Morrison—Hall & Dexter—Bert & Florence Mayo—Lou & Gene Archer—Edward Marshall.

## F. F. PROCTOR

## Week of June 19, 1922

## NEW YORK CITY

**Fifth Ave.** (First Half)—John S. Blondy Co.—Vine & Temple—Margaret McKee—Jas. & E. Mitchell—Jack Donahue—Morton & Glass. (Second Half)—Joe Darcey—Fred Ardath Co.—Van & Corinne & Himber.

**23rd St.** (First Half)—Feley & LaTour—Davis Trio—June Lamont—Jim McWilliams. (Second Half)—Stanleys—Willie Solar—Margie Coates.

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Incorporated  
NEW YORK



## VAUDEVILLE BILLS For Next Week

## NEW ACTS

### MORTON & CLAYTON

Theatre—Coliseum.  
Style—Black-face and tan.  
Time—Sixteen minutes.  
Setting—In one.

George Morton is better known in this country as formerly of the Kramer and Morton combination, though he did quite successfully since splitting with Dave Kramer as a single in England. He also did his single here for a few weeks since his return from abroad. Lou Clayton, recently of Clayton and Edwards, and before that, of Clayton and White, has formed a combination with him that will hit the big time houses with as much success as the Clayton and Edwards' act did, for the main reason that it is the same act.

Clayton still appears in the tan make-up and Morton in the burnt cork. Morton also is attired in the same style of costume worn by "Ike" Edwards, even to the cap a la Jackie Coogan. For the most part, the act is worked around the bit used by Clayton and Edwards with the "ukelele," Clayton requesting Morton not to play it, and Morton going into selections on it while the former is engaged in delivering a serious recitation.

In addition to the bits used in the Clayton and Edwards' act, a great many new bits and lines, mostly lines, have been injected, which are very funny. Clayton, incidentally, does more dancing in this act than he did in the other (something which is welcome), and Morton sticks to singing, although he formerly was known to be quite a dancer himself.

They form a combination not only of "names," but of ability. They'll make a sure-fire hit for any bill. G. J. H.

### GRIFFITHS & DOBSON

Theatre—58th Street.  
Style—Talking and singing.  
Time—Fifteen minutes.  
Setting—Special.

Griffiths and Dobson are two men, who carry a special drop in "one," representing the interior of a jail. As the curtain rises the straight man is discovered seated in a cell and is singing the chorus of a popular ballad. The other chap portrays the keeper of the jail, playing it in Hebrew character. The latter makes his entrance following the completion of the ballad by the straight and they go into a routine of talk, during which the straight promises the comic a thousand dollars if he will release him. After a lot of chatter that is good for laughs, the straight is finally released and he makes an exit, that gives the comic a chance to put over a parody on a popular number. The straight man comes back and they go into some more talk, closing with a parody medley of popular songs. They encored with the number made famous by Gallagher & Shean, and sang several verses of it.

This act is a bit crude yet, and the boys seemed to be feeling for laughs. The act has the makings of a good act, but in its present shape should go over on the three a day bills. S. H. M.

### YVETTE RUGEL SAILS

Yvette Rugel sailed from New York last week to England, where she will tour the music halls. Miss Rugel appeared abroad last year to great success and is returning for a repeat engagement.

## FOR SALE LYCEUM THEATRE PATERSON, N. J.

DRAWING POPULATION 350,000. GREAT FOR VAUDEVILLE AND PICTURES. CAN STAGE BEN HUR. SEATS 1,900. CAN BE ENLARGED TO 2,500. CENTRALLY LOCATED. HEART OF CITY. NOW IN CONSTRUCTION, MILLION AND HALF HOTEL BY ROBT. TREAT CO. OF NEWARK, N. J. BLOCK FROM LYCEUM. EASY TERMS.

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### COLONIAL BELLES

Theatre—23rd Street.  
Style—Musical.  
Time—Fourteen minutes.  
Setting—Special.

This act is composed of six instrumentalists, all of the feminine sex, who work in a special full stage set. They are attired in colonial costumes.

For an opening selection they played "Carry Me Back to Old Virginia," and played it well. This was followed by a vocal solo by the pianist, who is possessed of a sweet voice. After the vocal number, the girls played several classical and popular melodies on their various instruments, during the playing of which each member of the organization does a bit of solo work. The pianist then sang a second solo, and they closed the act with a popular selection.

These girls are doing practically the same act that they did when the act was known as the "Seven Virginia Belles." Each one is a thorough musician. The act besides being pleasing should meet with favor on any bill. S. H. M.

### TAYLOR AND BROWN

Theatre—City.  
Style—Acrobatic.  
Time—Seven minutes.  
Setting—Full stage.

Man and girl, in a fair routine of stunts which, with allowances made for improvement as they work, will make a suitable act for either extreme of the bill. The girl, not so sure of herself as the man, apparently has not had the amount of work her partner has had. The stunts for the most are not extraordinary yet they are good enough. The woman wore an abbreviated costume while the man was attired in sport clothes.

They opened with each doing some stuff on the rings, and later the woman suspended head down held a pair of rings while her partner performed on them, after which they reversed the trick. They closed with both entwined around the trapeze and doing a pinwheel. In between stunts the girl did a few tumbling tricks and some splits, etc.

M. H. S.

### CHARLES REILLY

Theatre—Jefferson.  
Style—Singing—Talking.  
Time—Twelve Minutes.  
Setting—In "One."

Mr. Reilly has a good voice and style of delivery, sings a few songs with some stories in between, and compares favorably with singles of similar type.

He opened with a published number, and then sprung a lengthy gag pertaining to "Yoo Hoo, You Know," the point of which is over our head, unless it is meant to be suggestive, which is probably not the case. At any rate it's a bit that might just as well be eliminated for it did not go over so good. The "Yoo Hoo" gag was followed by another published number with which was mixed some old time songs, and accompanied by a few steps. After a stuttering story and a few others which were fair, he closed with a song.

By bringing the stories up-to-date which are not so new, the act would improve considerably. As it stands it is a fair turn for the three a day and similar houses. M. H. S.

# "FROM THE SUBLIME TO THE RIDICULOUS"

A Vaudeville Criticism by

## Mr. SHEPPARD BUTLER

The distinguished critic of  
"The Chicago Tribune,"

June 13, 1922

## READ THIS



### Varied Diversion at the Majestic

BY SHEPPARD BUTLER

ROM the haunting loveliness of Miss Leonora Allen's "Carry Me Back to Old Virginia," to the comic idiocies of Mr. Tom Patricola's wild behavior is about as close as you will come, in vaudeville, to the fabled step between the sublime and the ridiculous. The quaint contrast is to be encountered at the Majestic this week, and it provides good entertainment.

What they do in the varieties does not matter so much as how they do it. "Sublime," of course, is not at all the word for Miss Allen's old song, but there is a touch of poetry in the picture she makes as she sings it, wearing a quaint gown, framed in a tall doorway, and lighted by a glow as of sunset. It is an uncommonly effective bit of fantasy, though it is no more than an interlude in the program of melodies contributed by Miss Allen and the fine lyric tenor named Allan Rogers.

Patricola is one of those rare nuts who combines an abandoned zeal in the depiction of lunacy with genuine skill as an entertainer. Thus, though his ways are those of a small boy cutting didoes to impress the girls, he manages to be unerringly funny without being tiresome. He is assisted blithely by Miss Irene Delroy, a dimpled beauty who dances.

**MILLS WRITES ON RADIO**

E. C. Mills, Chairman of the Executive Board of the Music Publishers' Protective Association has contributed an article to "Popular Radio," a periodical, in which he raises the question "Does broadcasting a song constitute 'A public performance for profit?' if so, who will pay the piper? and how?"

The situation is set forth from the publishers', composers' and authors' angle, the opinion rendered by Nathan Burkman of the A. S. C. A. P. is mentioned, and that though entitled to royalties the method of collecting them has not been determined as yet, by those who are entitled to them. Despite this, says Mr. Mills, the powerful factor into which the radio has developed as a disseminator of information and education and that owners of copyrighted music have no desire to hinder the development which promises to do so much for mankind. Nevertheless he further states that a plan of compensation fair to the copyright proprietor will be worked out in time, as the widespread use of music is bound to affect the earning power of the author and composer as well as the publisher.

**NO NEW SHOWS FOR BROADWAY**

Two shows changed their quarters this week, which are about the only changes in the list of attractions playing in New York. No new play came to Broadway, but the two shows moved further uptown. Marjorie Rambeau in "The Goldfish," moved from the Maxine Elliott Theatre to the Astor. "Strut Miss Lizzie," the all-colored revue moved from the National Winter Garden on Houston street to the Times Square Theatre after a two-weeks' engagement at the latter house.

"Strut Miss Lizzie" has been extensively elaborated since it first opened downtown, and now has a cast of fifty, headed by Creamer and Layton, well-known song-writers. Hamtree Harrington, a comedian, who is known in vaudeville circles and was seen in the colored show, "Put and Take," Green and Burnett, Moore and Fields, Alice Lemon, Cora Green, Georgette Harvey and many others recruited from vaudeville are also in the company. Joe Jordan's Singing Orchestra is a feature of the programme.

**POOLING THEATRE RECEIPTS**

PHILADELPHIA, Pa., June 19.—As a result of an agreement between the Stanley Company of America, and the Nixon-Nirdlinger interests in this city, the gross receipts of the Cross-Keyes and the Nixon will be pooled and a distribution made on a fifty-fifty basis.

The Cross-Keyes will be devoted to stock for the Summer months, returning to its former policy of vaudeville and pictures in the Fall, while the Nixon will continue under its present policy of vaudeville and pictures.

**WALNUT THEATRE CLOSES**

PHILADELPHIA, June 19.—The Walnut Theatre which, according to its management, hoped to remain open all summer, closed on Saturday night and will not reopen until next season. The Nixon Grand also closed for the summer and will reopen next season with a vaudeville and picture bill.

**CARLE DIDN'T PLAY**

CHICAGO, June 19.—Richard Carle did not play the last performance of "Molly Darling" at the Palace here on Sunday night. Megley jumped in and played the part.

**CHICAGO SHOWS IN TROUBLE**

CHICAGO, June 19.—The theatrical slump here continues and more shows are in trouble.

"For Goodness Sake," at the Garrick is one and on Sunday night the curtain was held for twenty minutes by the refusal of the principals to go on for sake of the chorus that claimed no salary for the past week had been paid.

The Actors' Equity stepped in and the show went on. Sunday's gross receipts were \$1,118 and \$670 of this was paid to chorus for salary while principals received nothing.

They agreed, however, to give another performance pending settlement as money sufficient to pay everything is said to be on the way from New York. "Lilies of the Field" at the Powers is also said to be in trouble, no salaries for last week having been paid. Equity also stepped into the show and it is still running at least for this week. Last night's receipts were double those of the previous Sunday.

Theatrical managers say that there is almost a total lack of interest on the part of the public in shows and this is responsible for the trouble.

"For Goodness Sake," the George W. Lederer piece, is a good show and it was expected that a good summer's business would be done here. The expenses of the show were large, the chorus alone receiving more than the average salary. Forty and fifty dollars a week is said to be the chorus scale. "Lilies of the Field" was looked upon as a money maker.

**ROSE COHEN INJURED**

CHICAGO, June 19.—Rose Cohen, secretary to Tink Humphrey of the B. F. Keith Chicago office was seriously injured on Saturday afternoon by a motor truck at the corner of State and Randolph streets. She was on her way to the booking office when the truck hit her.

She is suffering from a fracture of the jaw and other injuries. She was taken to the Post Graduate Hospital.

**BUSSE FOX TROT SCORES**

Henry Busse, one of the members of Paul Whiteman's Palais Royal Orchestra, is the author of a new fox trot entitled "Hot Lips," that is being published by Leo Feist. Henry's friends nicknamed him that years ago and the name has stuck to him ever since, so he finally thought it would be a good title for a song. Whiteman is featuring the number and it is also in great demand on the coast, where the popular Busse has a host of friends.

**"BROKEN HEARTED BLUES" SCORES**

D. W. Foster of the McKinley Music Company advises that their "Broken Hearted Blues" is developing into one of their biggest sellers. They have received many laudatory comments on the number from orchestras and acts all over the country. All of the big orchestras in the Middle West such as Benson's, Oriole Terrace and many others are featuring the song, as well as having it recorded for the mechanical companies.

**AMERICAN IS BIG HIT**

LONDON, June 10.—Sophie Tucker has made a great hit in the Hippodrome show, "Round in 50." Her songs and her manner of delivery have especially delighted the critics, one of whom calls her a "serio-diseuse." "Miss Tucker is certainly a character. She sets the *viveurs* reminiscing of Bonnie Kate Harvey and Marie Loftus," said the London *Evening Standard*.

**LYRIC MANAGER ARRESTED**

Fred Marshall, manager of the Lyric Theatre, was arrested and locked up Saturday on a specific charge of misappropriating the proceeds of a \$150 check drawn on the account of the Messrs. Shubert on the Commercial Trust Company. The warrant for the arrest was sworn out by the Shuberts.

On examination Marshall confessed to the police that he had obtained about \$1,900 in the same manner during the past few months and had been using the money to play the horses.

Marshall was manager for the Shuberts when they were operating the Lyric, and when the Fox Film Corporation took the house over he remained there in the managerial capacity.

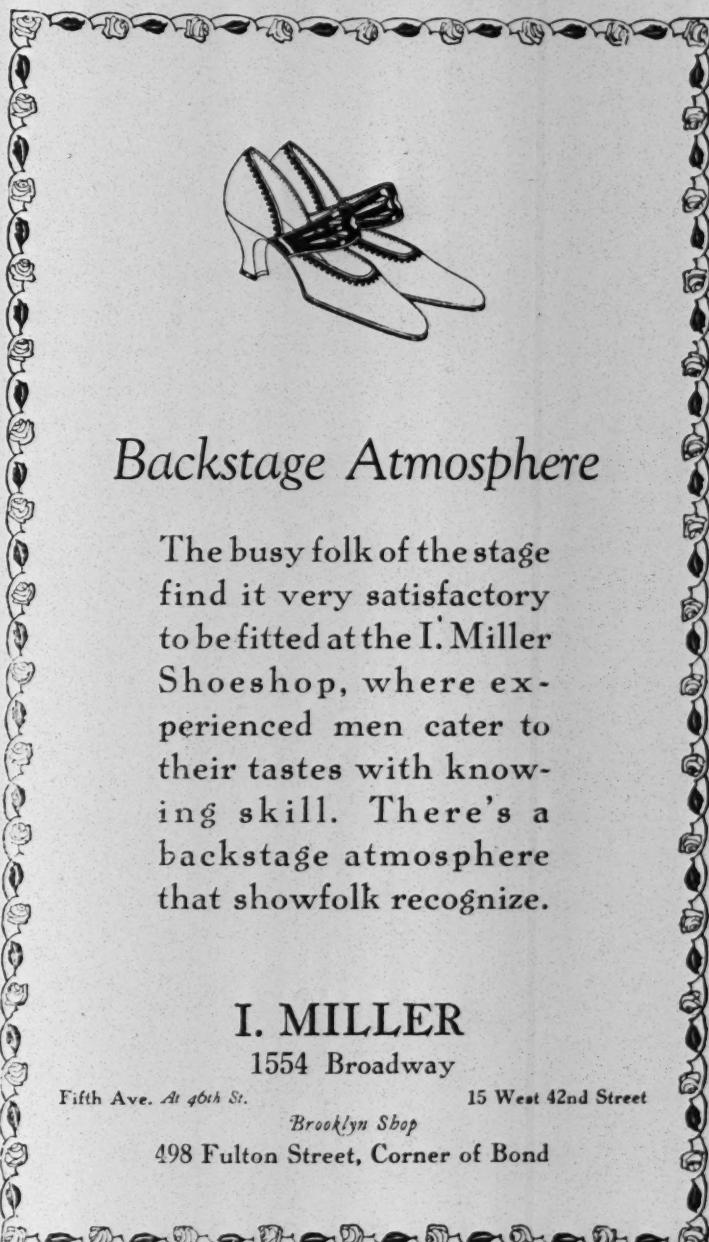
**NEW HOUSES FOR COLUMBIA**

A current rumor has it that the Columbia wheel shows will next season play the Empress and the Imperial Theatres in Chicago. The show will also play a week in Minneapolis and a week in Milwaukee.

It is also said that Scranton and the one-nighters will not be on the route of the Columbia shows.

With the Columbia shows going into the Empress and Imperial in Chicago, it becomes quite evident that the show will not play the Star and Garter or the Columbia Theatres in that city.

The Star and Garter Theatre is owned by the Hyde & Behman Estate, but is held under lease by the Columbia interests. The Columbia Theatre is owned by the Columbia interests.

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# AL SHAYNE

## THE SINGING BEAUTY

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**OKENH RADIO CODE RECORDS OUT**

The General Phonograph Corporation is putting out a series of radio code Okeh Records designed to teach the code to wireless fans throughout the country. Arrangements have been made with J. C. H. Macbeth of the American Code Company, who has discovered a new and simplified system of teaching the radio code which may be taught in about one-tenth of the time it usually takes by the old method.

Jack Binns, radio editor of the *New York Tribune*, and famous as the first to send out the C. Q. D. wireless call for help on the *S. S. Republic* will record the lessons for the Okeh and will also autograph each record. He highly endorses the new system of teaching.

The American Code Company publishes a book which retails for fifty cents and arrangements are being completed whereby Okeh dealers will carry the book in stock. Certain lessons on the records given as a test to the advanced students, may be looked up in the book and the answers compared, etc. Two disks will be released in a few days and more will follow later. They will retail for 75 cents each and may be bought separately or in a set, with or without the book. Another record firm have a radio set of records which must be bought as a set, the price being about five dollars.

J. A. Sieber, advertising manager of the Okeh Records is handling the sales plan of the new radio records and is responsible for the idea which he believes will sell a considerable number of records, as the radio fans though numerous as they are, do not all understand a code message when it is being sent, but are anxious to know what is going on.

**BANNER JULY LIST**

The Banner Record list for July contains ten double faced records, seven of them being new dance hits and the remainder popular vocal numbers, and one accordion duet. The dance records, by well known orchestras are: 1064 "Stumbling"; "Mighty Lak' a Rose"; 1065 "On the Alamo"; "Gray Morn"; 1066 "Kicky-Koo"; "No Use Crying"; 1067 "Old Timer's Fox Trot"; "Oh Sing-A-Loo"; 1068 "Lonesome Mamma Blues"; "Longing For You Blues"; 1069 "Song of Persia"; "Romany Love"; 1070 "Three O'Clock in the Morning"; "Swanee River Moon."

The popular vocal numbers are: 1071 "Oh You Beautiful Baby"; "I Certainly Must Be In Love"; 1072 "High Brown Blues"; "State Street Blues"; and the accordion duet 2044 "Dolores Waltz"—Neapolitan Medley.

**"KITTY ON KEYS" RELEASED**

Zez Confrey's "Kitten on the Keys," which is published by Jack Mills, Inc., is being released this month by the Victor record company as a special (18,900). Although the piece which is an instrumental number has been in the Mill's catalogue for a year or more it has steadily grown in popularity.

Special window displays are being arranged for, and one of the window attractions will be an electrical effect of a kitten running over the keyboard of a piano.

**STAGE DANCING**

TAUGHT BY **Walter Baker**  
NEW YORK'S LEADING DANCING MASTER

Call or write WALTER BAKER, 939 8th Ave., near 55th St., New York.

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ON THE LADDER OF SUCCESS

IRONS  
and  
CLAMAGE  
Present

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MADE  
ACROBATIC  
SOUBRETTE  
NOW AT

**HARRY "HICKY" LE VAN  
BONNIE LLOYD**

SEASONS  
1922  
1923  
1924  
1925

CHAS. H.  
WALDRON'S  
BOSTON  
CASINO,  
STOCK

**ROLLS AND RECORDS****ARTISTS SING FOR CAMEO**

The vocal records, and first list of Cameo Standard disks which are included in their July list, are by well known singers heretofore associated with the higher priced records only. Two of the vocal records are by Dalhart and Fields and Harrison 233 "Oogie, Oogie Wa Wa" (tenor solo); Arthur Fields' "Gee, But I Hate to Go Home Alone" (tenor solo); Vernon Dalhart, and 234 "Smilin' Through" by Charles Harrison; "In Maytime I Learned to Love," also by Harrison.

The Standard selections are, among others, by Scott Blakely, James Price and Henry Burr. S-236 "I Love a Lassie"; "Breakfast In My Bed on Sunday Morning" sung by Scott Blakely. S-235 "Kentucky Babe," "Little Cotton Dolly," sung by the Big Four Quartette; S-237 "Old Refrain," Minuet (violin solo), Josef Borisoff. S-238 "A Dream," "Absent" (tenor solo), James Price. S-240 "Mother Machree," "Beautiful Isle of Somewhere" (tenor solo), Henry Burr.

**SPECIAL PATHÉ RELEASES**

The Pathé Record Company has made a special release of "Gallagher and Shean," sung by Irving and Jack Kaufman, and "When You and I Were Young, Maggie, Blues," both of the numbers being published by Jack Mills, Inc. "Queen of the Orient," another Mills number, is being released as a special on the Columbia records.

**RAY POSTPONES TRIP**

O. W. Ray, general sales manager of the Vocalion Record Company was forced to indefinitely postpone his trip to the Pacific Coast, having been unexpectedly called for jury duty. He intended to leave late last week for the Coast, and visit all of the large cities en-route, being away about a month.

**LOPEZ RECORDS "FOLLIES" TUNES**

Vincent Lopez and his Hotel Pennsylvania Orchestra, exclusive Okeh record artists, have recorded all of the new Ziegfeld "Follies" numbers for the Okeh records. They also made "Dedle, Dedle Dum" and "I'm Wild About Harry," which will be out on the Okeh discs shortly.

**GAEILIC CATALOGUE OUT**

The Gaelic Phonograph Record Company has issued its new catalogue containing many new features in songs, reels, and other instrumental numbers. "Ireland's Dead Leaders," a record made by the Countess Markievicz, is the best seller, orders being received from the entire country.

**PLAZA HAS NEW PHONOGRAPH**

The Plaza Music Company have added to their line of music, phonographs, records and accessories, a new type of portable phonograph which retails for \$35. The machine is called "Pal," is finely finished and said to do the work of any of the larger type machines.

**BRUNSWICK JULY LIST**

On the Brunswick record list for July are seventeen disks, operatic, standard and popular selections. The latter includes records made by the Brox Sisters who are appearing in the Music Box Revue, done as a vocal trio with orchestra accompaniment.

The nine popular vocal records are: 5140, "Gee, But I Hate to Go Home Alone" — "Wake Up Little Girl," "You're Just Dreaming"; 2268, "Some Sunny Day" — "School House Blues"; 2270, "In the Little Red School House" — "Mister Gallagher, Mister Shean." The dance records are: 2271, "Sun God" — "High Brown Blues"; 2272, "Stumbling" — "I'm Just Wild About Harry"; 2273, "Romany Love" — "No Use Crying"; 2276, "Moon River" — "Hawaiian Nightingale"; 2277, "Lovey Dove" — "You Won't Be Sorry," and 2267, "Irish Reels" medley — "Irish Jigs" medley. Two special releases made this month supplement the list: 2274, "Don't Bring Me Posies" — "Some Sunny Day" and 2275, "Sing Song Man" — "Little Thoughts."

**OKENH RELEASES FIVE**

The Okeh Record company has made a special release of five new records, all of them being either exclusive Okeh artists or the number recorded, being out first on the Okeh.

The records are: 4622, "Erin, You're Wearin' a Wonderful Smile" — "When Its Moonlight in Mayo"; 4623 "I Want a Jazzy Kiss" — "A Little Kind Treatment"; 4624 "Swanee River Moon" — "In the Little Red School House"; 4625 "Happy Days" — "Lovable Eyes"; 4626 "Isle of Zorda" — "I'm a Sentimental Dreamer."

Also, two special harmony colored artist records were released, 8434 "Every Ship Must Have a Harbor" — "Norfolk Religion"; 8035 "Down by the Old Mill Stream" — "Over the Green Hill." The quartettes sing the numbers, especially the latter Excelsior Quartette are said to have the most unusual harmony of any quartette recording for a mechanical company, having a style of their own, and with novelty rendition.

**VOCALION JULY LIST READY**

The Vocalion Record Bulletin for July contains a list of twenty-five popular dance and vocal records, foreign, sacred, operatic and standard disks. The popular vocal numbers are: 35010 Actor's Equity, An All Star Comedy-Songs of Yesterday, by Stars of To-day; 14343, Just a Little Love Song—Mother Machree's Lullaby(Tenor); 14344, Some Sunny Day—Ki-Ki-Koo (tenor).

The following are dance records: 14336, Aeolian Symphony Dance (both sides, operatic jazz); 14347 Stumbling—Lovable Eyes; 14349 Bamboo Bay—Buzz, Mirandy; 14346 Do It Again—I'm Just Wild About Harry; 14348, Sweet Indiana Home—Swanee Bluebird; 14334, Mr. Gallagher and Mr. Shean—Honey Lou and 14345, Teasin'—All My Life.

**NOVELTY RECORD MADE**

Ruddy Wiedoeft's Californians have recorded a novel record for the Brunswick Company, which is expected to be released in the near future. The song is "Where the Volga Flows," a Russian love song, based on a Tschaikowski composition. In the arrangement of the song, a Tschaikowski symphony has been introduced and the record is said to be the nearest thing to symphonic dance music yet recorded.

**EMERSON EFFECTS AT AUCTION**

The effects of the Emerson Phonograph Corporation's plating plant in West 24th street were sold at public auction last Thursday by Rudolph Kanarek and Benjamin Abrams, head of the syndicate who bought the assets of the corporation.

Most of the different machinery, including tanks, dynamos, wax, solutions and chemicals were sold for about one-third of their value to second-hand dealers who were mostly in evidence. Although phonograph men were there, but one firm manufacturing records proved to be a buyer.

The plant at one time was considered one of the best equipped and most up-to-date in the country, and installed at a cost in excess of \$50,000. Dynamos installed by the Emerson, costing about \$1,200 to \$1,400 sold for \$400, etc.

Other assets of the Emerson are expected to be sold which may include the Regal and Emerson trade-names. A large jobbing house selling records, phonographs, etc., as well as sheet music, is said to be negotiating for the use of the Regal name to be used on their records. The product they now sell is pressed by the same firm, and retails for fifty cents also.

**DOUBLES ON FOX TIME**

Alex Hyde, and his Symphonic Enchanters, who are appearing at Loew's State Theatre this week, have created a record for acts appearing at popular price bills. Last week this organization doubled in two houses, namely Fox's City and Fox's Audubon Theatres, playing five shows daily. This is the first time that any act has doubled in any of the Fox or Loew houses.

**BLISS ON BUSINESS TRIP**

Jack Bliss, manager of the New York branch of the U. S. Music Roll Company, left Monday for a ten-day trip through the state of New York, where he will visit U. S. roll dealers. The firm's selling plan of allowing 33 cents to the consumer when an old roll is brought in and a new one purchased, is continuing to keep the shipping department busy.

**Q. R. S. DON'T CONSIGN**

The Q. R. S. Roll Company, makers of the well known piano roll do not place merchandise with dealers on consignment as published recently.

The Q. R. S. roll is an excellent one and despite the general dullness in the music industry is doing an excellent business.

**BRUNSWICK ARTIST RETURNS**

Claire Dux, exclusive Brunswick artist, arrived from Europe last week on the S. S. Majestic. She left immediately for Chicago where she will make her debut in "Madame Butterfly" at Ravinia Park, Sunday night, June 25. Other Brunswick artists will also appear at the Park.

**SPECIAL MEL-O-DEE RELEASES**

The Mel-O-Dee Music Company is working on a list of special music roll releases to be out about July 15. All of the Ziegfeld "Follies" hits will be included in the special list.

**For Sale****10 SETS OF SCENERY****WARDROBE**

Black Plush Cyclorama

Roulette Table, Manuscripts of Burlesques, Melo Dramas, Musical Plays; several Sketches; Playlet for 3 People; Hebrew Comedy with Pathos.

**Address BILLY WATSON  
ORPHEUM, PATERSON, N. J.**

WINNIPEG, MAN.  
Three Belmonts—Crane Sisters—Ferry Corway—Caledonian Four.

GREAT FALLS AND HELENA  
Victoria & Dupree—Charlie Murray—Springtime  
Frivolities.

BUTTE, ANACONDA AND MISSOULA  
The Dress Rehearsal—Fred Berrens—Parish &  
Peru—Homer Sisters—Schlicht's Marionettes.

SPOKANE, WASH.  
O'Hanlon & Zamboni—Bob Pender Troupe—  
Jim Thornton—Gladys Green—Coscia & Verdi.

SEATTLE, WASH.  
Pettit Family—Judson Cole—Mile. Rhea Co.—  
Britt Wood—"Love Nest."

VANCOUVER, B. C.  
Lockhart & Laddie—Byron & Haig—Carl Mc-  
Cullough—McLellan & Carson—Billy Bouner  
Circus.

TACOMA, WASH.  
Pantages Opera Co.—Emily Darrell—Rulowa  
Ballet—Lipinski's Dogs—Jones & Crumley.

PORTRLAND, ORE.  
Emile & Willy—Leo Greenwood Co.—Callahan  
& Bliss—Royal Revue—Telaak & Dean.

TRAVEL  
Will Morris—Nada Norraine—Robert McKim  
Co.—Four Byron Girls—La France & Byron—  
Johnny Elliott & Girls.

SAN FRANCISCO  
The Pickfords—Bowman Bros.—Clinton & Cap-  
pell—Whipple Huston Co.—Novelle Bros.

OAKLAND, CAL.  
Buster Quinlan Co.—Early & Early—Seymour &  
Jeanette—Jack Conway Co.—Clark & Verdi—Er-  
ford's Oddities.

LOS ANGELES, CAL.  
Hori & Nagami—Beeman & Grace—Hibbit &  
Maile—Powell Quintet—Lulu Coates Co.

SAN DIEGO, CAL.  
Mrs. Romeyn Jansen—Walter Brower—Craig &  
Holdsworth—Kuma Four—Ford & Price—Chas.  
Rogers Co.

LONG BEACH, CAL.  
Moie, Jesta & Mole—Four Popularity Girls—  
Nelson & Madison—Everette's Monkeys—Pot  
Pourri Dancers—Mack & Lane.

SALT LAKE CITY, UTAH  
Wilson & McAvoy—Cinderella Revue—Duval &  
Symonds—Four Erretos—Little Jim—Waldman &  
Freed.

OGDEN, UTAH  
Farrell & Hatch—Futuristic Revue—Lady  
Alice's Pets—Dunley & Merrill—Miller, Kline &  
Cuby—Moran & Wiser.

DENVER, COLO.  
Tom Kelly—"Country Village"—Stanley & Jaff-  
rey—"Breezy Buddies"—Kola Jackson Co.

COLORADO SPRINGS AND PUEBLO, COLO.  
Joe Thomas Co.—La Pine & Emery—Carter &  
Cornish Skipper—Kennedy & Rooney—"Petticoats"—  
Thomas' Saxophone.

OMAHA, NEB.  
Henry Catalano Co.—Bernivici Bros. Co.—Mag-  
gie Clifton Co.—Mason & Bailey—Southern Har-  
mony Four—Four Danubians.

KANSAS CITY, MO.  
Julia Edwards—Skelly & Heit Revue—Foley &  
O'Neill—Walter Hastings—C. W. Johnson—Three  
Amber Bros.

MEMPHIS, TENN.  
"Cupid's Closer"—Borsini Troupe—Melody  
Garden—Lieut. Berry Co.—Rome & Wagner.

## MARCUS LOEW CIRCUIT

### NEW YORK CITY

State (First Half)—DeLyons Duo—Glenn &  
Richards—Wainman & Berry—Armstrong & James—  
Broken Promises—Harry Hines—Harry Downing  
Revue. (Second Half)—Bollinger & Reynolds—  
Orville Stamm—Green & Flyer—Bobby Jarvis &  
Co.—Harry Hines—Four Rubin Sisters.

American (First Half)—Wally & Wally—Sweet,  
McAuley & Hill—Chas. Ahearn & Co.—Paramo—  
Tuck & Clare. (Second Half)—Romas Troupe—  
Jack Strauss—Gypsy Songsters—Glenn & Richards—  
Hale, Norcross & Co.—Dunham & Williams.

Delancey Street (First Half)—Alvin & Alvin—  
Kennedy & Davis—Four Rubin Sisters—Steppe &  
O'Neill. (Second Half)—Wally & Wally—Sweet,  
McCauley & Hill—Geo. Stanley & Sister—Tuck &  
Clare.

Greeley Square (First Half)—Arch & Vera—  
Dan Downing—Lynn, Cantor & Co.—The Old Tim-  
ers—Dunham & Williams—Leo Zarrell Duo. (Sec-  
ond Half)—Robertus—Henry Sisters—Harry  
White—Jas. Kennedy & Co.—Steppe & O'Neill—  
Daley & Berle.

Lincoln Square (First Half)—Cooper & Lacey—  
Phil Davis—Lewis & Henderson—Cooper & Ri-  
cardo—Joe Mach & Girls. (Second Half)—Dailey  
Bros.—Paramo—Billy Gaston & Co.—Bert Walton  
—John Regay & Co.

National (First Half)—Jack Hanley—Lewis &  
Brown—Geo. Stanley & Sister—Bert Walton. (Sec-  
ond Half)—Evans & Massard—Phil Davis—  
Bothwell Brown & Co.—Rives & Arnold—  
Alexander Bros. & Evelyn.

Orpheum (First Half)—Four American Aces—  
Corinne Arubuckle—The McNaughtons—Hale, Nor-  
cross & Co.—Jack Strauss—Cavanaugh & Everett.  
(Second Half)—The Lytells—Lynn, Cantor & Co.—  
Kennedy & Davis—Rucker & Winifred—Chas.  
Ahearn & Co.

Victoria (First Half)—Alexander Bros. & Eve-  
lyn—Rubini & Rosa—Billy Gaston & Co.—John  
Regay & Co. (Second Half)—Don Valero & Co.—  
Corinne Arubuckle—Broken Promises—Armstrong &  
James—Cosslar & Beastley Twins.

Avenue B (First Half)—Lloyd & McArdle—Gor-  
don & Delmar—Fox & Kelly—LeRoy Bros. (Sec-  
ond Half)—The Franklins—Rhodes & Watson—  
Arthur Lloyd—Cooper & Seaman.

Boulevard (First Half)—The Lytells—Warman &  
Mack—Joe Mack & Girls—Rivas & Arnold—  
Dailey Bros. (Second Half)—Four American Aces—  
Wainman & Berry—Thos. P. Jackson & Co.—  
Salle & Robles—Joe Mach & Girls.

### BROOKLYN

Fulton (First Half)—Evans & Massard—Harry  
White—Gypsy Songsters—Haig & LeVere—The  
Gaudsmiths. (Second Half)—Leo Zarrell Duo—  
The McNaughtons—Joe Roberts—Wyoming Trio.

Gates (First Half)—Daley & Berle—Orville  
Stamm—Green & Flyer—Rucker & Winifred—  
Don Valero & Co. (Second Half)—The Gaudsmiths—  
Dan Downing—Haig & LeVere—Cavanaugh &  
Everett.

Metropolitan (First Half)—Romas Troupe—  
Henry Sisters—Bobby Jarvis & Co.—Exposition  
Jubilee 4—Bothwell Brown & Co. (Second Half)  
—Jack Hanley—Rubini & Rosa—The Old Timers—  
Seymour & Mates.

Palace (First Half)—Purcella & Rawley—  
Rhodes & Watson—Barnes & Strelmel. (Second  
Half)—Lloyd & McArdle—Lind & Treat—Cooper  
& Ricardo.

Warwick (First Half)—At the Track—The  
Franklins. (Second Half)—Bert Andrews—Gil-  
lespi Sisters—Bixley & Lerner.

### BALTIMORE

Martin & Poise—Hilda LeRoy—Chas. McDonald  
& Co.

### BOSTON

(First Half)—Eugene Fenech—Kay Nielsen—  
Yorke & Maybelle—Jas. McCarty & Co.—Vardon  
& Perry—Cania & Co. (Second Half)—Corbett &  
Hauston—Cook & Vernon—Dave Manley.

### BUFFALO

King & Rose—Jo-Jo—Hudson & Jones—Bryant  
& Stewart—Phina & Co.

### HOBOKEN

(First Half)—Cronin & Hart—Harry Meehan—  
Prevost & Golet. (Second Half)—McDermott &  
Vincent—Thos. & Frederick Sisters—Hector.

### MONTREAL, CAN.

Turner Bros.—Davis & Bradmer—The Chatel—  
Chick & Tiny Harvey—Elizabeth Salti & Co.

### NEWARK, N. J.

Rose Selden & Bro.—O'Connor & Clifford—Una  
Clayton & Co.—Marie Stoddard—Alex Hyde's  
Orchestra.

### OTTAWA

Foley & Spartan—Josephine Harmon—Homer  
Miles & Co.—Hodge & Lowell—Putting It Over.

## LOW THEATRICAL FARES

VIA STEAMER LINES

To NEWBURGH, POUGHKEEPSIE, KINGSTON, ALBANY, TROY, SCHENEC-  
TADY, AMSTERDAM, SARATOGA, GLEN FALLS, UTICA, ROME,  
BOSTON, PROVIDENCE (All New England Points)

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THE HARLAN-BRADY TOURS

Official Ticket Agents

42ND STREET & BROADWAY

ROOM 320-KNICKERBOCKER BLDG. NEW YORK CITY

## VAUDEVILLE BILLS

(Continued from page 21)

### PROCTOR PREDICTS BIG YEAR

F. F. Proctor, owner and director of the F. F. Proctor circuit of vaudeville theatres, in discussing the outlook for next season said: "My firm belief is that during next season we will see the theatres doing an excellent business and that the entertainment given will be of a very much higher grade than we have given the theatre-going public in the past. Everything points to improvement in business and the class of material to be offered."

"The past season has been a little rough in spots, but it has awakened the entire personnel of the theatrical profession to the fact that during the coming year only the best of vaudeville acts, presented by the best players must find room upon the stages of our theatres and that the patrons must be made to understand that perfection is the slogan of our workers."

"The awakening to this realization on the part of the men and women who go to make up this colossal industry cannot help but put the coming season over with a 'punch.' Every big business throughout the country is slowly recuperating from the recent slump and the workers are being put back to work again, which means that these same workers will be in evidence in the popular priced play houses as they have always been in the past."

"Prosperity on the largest sort of scale is right ahead of us, and it is up to the several vaudeville circuits to be prepared for the boom when it hits after the few weeks of hot weather have gone."

### HOCKY AND GREEN TO DO PLAY

Hockey and Green, producers of vaudeville acts, will next season make their debut in the dramatic field and will produce a new comedy entitled "Patricia," by Maria Thompson Davies and founded on her novel "Blue Grass and Broadway." Miss Davies is the author of several popular novels, among them being "The Melting of Molly," which was successfully dramatized.

### CLOSE FORTY WEEK TOUR

Jackie Tallman and Pat Kerwin closed a forty weeks' tour of the Western Loew Vaudeville time early this month and are spending the summer at Dan Sherman's Lake in Davenport Center.

### DEMPSAY ON VACATION

Jack Dempsey, who books the Middle West houses for the B. F. Keith Vaudeville Exchange, left on Monday for Monroe, N. Y., where he will spend his vacation. Will McCaffrey, his assistant, will take charge of his books during his absence.

### NADEL ON VACATION

E. K. Nadel, manager of the Pat Casey Agency's producing department, has left on a two weeks' vacation, to include stopovers at Toronto, Buffalo, Chicago and his native town, Elkhart, Ind.

### "MERRY WIDOWS" IN VAUDEVILLE

The Two Merry Widows, Janet (Dupre) and Violet, opened on the Proctor Circuit this week.

### Face Lifting Does It AT ONCE

If you intend

to dress YOUNG

It is very important  
to keep your face YOUNG.



Takes Years Off  
INVISIBLE METHOD

Try It!

DR. PRATT Phone 25 Pennsylvania  
40 West 34th St.

# LESTER ALLEN

**Late Star of Geo. White's "SCANDALS"**  
**JULES BUFFANO at Piano**  
**Very Successful**

**Thank You**

**AT B. F. KEITH'S PALACE THIS WEEK DIR. HARRY FITZGERALD**

#### FALLON GETS INJUNCTION

William J. Fallon, president of the Tyson Company, theatre ticket agency, secured a temporary injunction in the Supreme Court last week restraining several defendants from disposing of certain shares of bank stock which he deposited as collateral for loans and which he alleges have been diverted to the use of other persons. He names as defendants William H. Kniffen, jr., vice-president, manager and director of the Bank of Rockville Centre, Long Island, Frank Delano, president of the bank, and the Baldwin National Bank, and several of its officials. Fallon lives at Setauket, L. I.

Fallon charges Kniffen with "double-crossing him," using stock put up as collateral to serve his own ends. He purchased 503 shares of stock in the Bank of Rockville Centre, on the advice of Mr. Kniffen, Fallon alleges. Putting up the stock with Kniffen for money loaned, the latter did not inform him when the time came at which the loans had to be repaid, buying in the stock himself, it is alleged.

"When I discovered that my confidence in him was misplaced," Mr. Fallon adds, "I demanded the return of my stock in the Bank of Rockville Centre, at the same time offering to pay whatever sums he had advanced against it at my request, and he informed me that he would never return the said shares of stock, stating that he did not care what names I called him or whether I thought he had double-crossed me or betrayed my confidence."

#### DITRICHSTEIN CANCELS CHICAGO

Leo Ditrichstein, who planned to play at the Princess theatre, Chicago, this summer, opening on Sunday next in a revival of "The Great Lover," has cancelled the engagement. He has been playing the piece on his western tour in addition to a new one called "The Mountebank of Emotions," which he produced for the first time on any stage in San Francisco two weeks ago.

#### ECKHART'S MOTHER DIES

Mrs. Charles Eckhart, mother of Fred and Pauline Eckhart, died at her home in Chicago on June 7th, after a six weeks' illness. She was 78 years old.

## AUSTIN GOETZ AND DUFFY FAE

Direction—IRVING COOPER "THE BRIDE AND BROOM" Watch for Daniel and Cornelis

## ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading independent Agency. Good Vaudeville Acts Wanted. Short Jumps.  
 184 Boylston St., Boston, Mass.

#### "THE FIRST YEAR" CLOSES

After a run of eighty-five consecutive weeks, Frank Craven's "The First Year" closed its engagement at the Little Theatre, on Saturday night, with its 729th performance.

The run has been exceeded by only one other comedy, Frank Bacon's "Lightnin'," which completed 1,291 performances in a period of three years and one day, before it left Broadway. "The Bat," at the Morosco Theatre, gave the 785th performance Saturday night.

"The First Year" opened in October, 1920, while "The Bat" opened two months earlier.

Following a short vacation, Frank Craven and the cast of "The First Year" will open the show in Atlantic City, on August 21. It is booked for long runs in Chicago, Boston and Philadelphia.

#### TOOK POISON BY MISTAKE

Miss Margaret Buckley, actress, who resides at No. 109 West Ninety-sixth street, was taken violently ill Saturday evening at the Claridge Hotel as a result of taking bichloride of mercury tablets which she supposed were headache remedy.

She had gone to the hotel to visit her father, H. B. Buckley, a Kansas City business man who is staying there. While en route from her home to the hotel she stepped into a drug store where she opened her purse to get the headache tablets. Instead she got the poison tablets. The house physician at the Claridge used a stomach pump upon the young woman and later had her removed to Bellevue Hospital, where it was said she would recover. She was recently discharged from that institution, where she had been treated for ptomaine poisoning.

#### HARRIS SHOW OPENING

"A Gentleman's Mother," starring Jeanne Eagels, will open at the Apollo Theatre, Atlantic City, on Monday, June 26th, produced by Sam H. Harris. The play, which is in three acts, is by Martin Brown. In the cast are Elizabeth Risdon, Donald Colman, Arthur Elliot, Frank Westerton, A. P. Kaye, Russell Sedgewick, Eleanor Daniels, Frank Horton, Margot Rieman, Adelaide Wilson, and Marius Rogati.

#### DEMPSEY CANCELS CONTRACTS

LOS ANGELES, June 19.—Jack Dempsey has canceled his remaining contracts on the Pantages Circuit, and will go into training here. Under his original contracts, the heavy-weight champion had nine weeks to play after his return from Europe. It is said that Dempsey wanted to play only seven weeks of these, and a compromise was made with the circuit which called for eight weeks. He has thus far played only one week in San Francisco.

The reasons reported as the cause of the cancellation are stated to be over some argument which arose between Dempsey and the circuit as to what cities he is to play. It is said that the circuit asked him to play certain cities other than specified in the contracts, and that Dempsey refused to do so.

#### STAUCH'S RESTAURANT SOLD

Stauch's Dance Hall and Restaurant on the Bowery in Coney Island has been sold to a syndicate for approximately \$500,000. The sale includes certain leaseholds of tenants fronting on the side streets and beaches.

The future plans of the new owners have not been announced, but it was stated that whether the present structure is allowed to remain or a new one built, Mr. Stauch will continue to conduct the resort for another year. It was intimated that a large hotel will replace the present structure now occupying the plot which extends back to the new board-walk now under construction.

#### GRAND OPERA IN SING SING

Fifty members of the San Carlo Opera Company, accompanied by an orchestra of twenty-six pieces went to Sing Sing last week and gave a performance before more than 1,000 convicts. Every man in the prison, who did not have some other duty to perform went to the chapel for the performance, which was arranged by the Mutual Welfare League.

Among the artists who appeared were Manuel Salazar, Martha Whitemore, Gaetano Viviani, James Wolf, Edith Makey, Regina Senz, Anita Kilnova, Catherine Querrieri, Mario Valle and Francesco Leazza.

#### 20 Per Cent Discount to the Theatrical Profession

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TELEPHONE LONGACRE 5892 Theatrical Rate to 125th St., 75c.; Bronx, Brooklyn, \$1.00 Special Load Rate to Big Acts  
 Free Storage One Week. HARRY KOSTER,  
 Manager STORAGE-OFFICE ALWAYS OPEN-AUTO TRUCKS

#### PREDICTS GOOD YEAR

Garry McGarry, production manager of the Garrick Players, now in Washington, is not downcast over the prospects of the theatre.

Despite the fact that the theatre has passed through the worst season in many years, he predicts that the coming year is to be a good one.

"The stage like everything else, suffered from war inflation, and the return to normalcy has been slower," says McGarry. "Frankly, the American people are discerning, and while they cheerfully paid high prices when money was plentiful, nowadays they insist that before they pay topnotch prices at the box office they must be assured of a topnotch show.

"So many were called to colors and so many others were engaged in civilian activities in connection with the war it was difficult to recruit adequate companies during the period of strife. Nevertheless mediocre companies and many worthless productions played for \$3 prices and made money. It was a condition that deceived the managers. They failed to recognize that wages were higher, that there was an abnormal desire for amusement and that people were filling the high-class theatres who never patronized this class of entertainment before. Then came the awakening.

"Any old thing no longer satisfied the amusement public. For a first-class price they demanded a first-class show, and the ultimatum brought financial ruin to many who tried to ride a false wave of prosperity.

"I am certain that the managers realize that to get the big money they must furnish an equivalent in solid amusement. Next season I look for more prosperity for the producer and the player. And that, of course, implies a satisfied and more contented public."

## THE NEW YORK CLIPPER

### P. M. A. TO HAVE HEAD

Twenty-eight members of the Producing Managers' Association present or represented at a meeting held last week voted in favor of appointing as absolute head of the organization a man acquainted with the theatrical industry, who will have the same sort of position and power that Will H. Hays has in the motion picture industry and ex-Judge Kenesaw M. Landis holds in organized baseball. Seven more votes are needed to make the thirty-five necessary to pass the resolution, which is an amendment to the constitution of the P. M. A., and these are expected to be received by mail within a week. The idea of putting the entire governorship of the association into the hands of one man has been discussed at a previous meeting, but the original amendment, providing for this person to come either from the theatrical industry or from outside it, was changed last week. Only a man who is experienced in the details of play producing can qualify for the position.

While it is possible that the man selected may not be a member of the P. M. A., the chances are that he will be. This man, according to present plans, will be expected to devote practically all of his time to the conduct of the association's business. He will be paid a large salary. Among his most important duties will be to settle disputes between members, guide the policies of the organization, and seek legislation which will aid the industry.

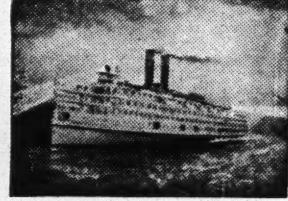
A. L. Erlanger was one of the most important members of the P. M. A. who objected to the selection of a man unfamiliar with the workings of the industry to hold the responsible position of leader of the organization. The other members present at the meeting agreed with his opinion and voted in favor of changing the amendment to its present form.

While no names have as yet been made public of those under consideration for the position as leader of the producing managers, it is believed that Winthrop Ames, who belongs to the P. M. A., is favored by the majority of the members.

### AMATEUR NIGHTS AT LIGHTS

Commencing to-night (Wednesday) the Lights Club will give a series of amateur nights. Local talent will appear and prizes will be awarded to the best performers.

### The HUDSON RIVER NIGHT LINES



#### DAILY SAILINGS

From New York Pier 32 North River  
(At Canal Street) 6 P. M.  
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### ASSOC. PLAYERS ANNOUNCE PLANS

The Associated Players announced this week that their first production this fall will be "The Gorilla," a drama of the Congo from the pen of Robert E. Larkin. This was given a trial performance last spring and proved to be a thrilling portrayal of life in the African jungles. After this the organization will present one new play each month. Each play will be by an American author and will be chosen because of its literary and aesthetic qualities besides the theatrical possibilities. Other plays selected for future production are "The Craft of the Tortoise," by Professor Algernon Tassin of Columbia University; a play by the late George C. Hazleton, a play by Anne Morrison and another by Robert E. Larkin; "The Invincible," by Janet Barrington, and "The Social Fakers" by Alberta Gallatin.

The Associated Players are a group of prominent actors, composers, playwrights, art directors, stage directors, theatre patrons and others interested in the development of the stage. The advisory board consists of John Marston, Minna Gale Haynes, Kathleen Wallace, Charles Henderson, F. R. Buckley, Alpheus Lincoln, Alberta Gallatin, Dr. Vincent Meyers and Henly Hill.

The supervision of the productions will be under Gabrielle Ravanelle, the stage director of the organization, Joseph Hughes, technical director, and Nelson Robbins, art director. Mr. Ravanelle has a reputation for brilliant artistic achievement, having been associated with Charles Frohman and William H. Crane for many years. The board of management is composed of J. W. Lyman, Ogden Childe, William S. Phillips, Fred Eric, Gabrielle Ravanelle and Robert E. Larkin. Ogden Childe is financial manager and Mr. Larkin is executive director.

At the offices of the Associated Players, suite 221, 1400 Broadway, subscriptions are now being received for the coming season.

### ANNE SPENCER, INC., ASSIGNS

Anne Spencer, Inc., theatrical costumers of West Forty-second street, made an assignment for the benefit of creditors to Harold M. Goldblatt, attorney, of No. 1540 Broadway, last week. This concern was for years one of the leading costumers in New York. Mrs. Spencer, the founder of the business, died about two months ago.

William M. Riordan is treasurer of the company, which was incorporated in 1919.

### SURPRISE SUPPER FOR TREASURER

A surprise bachelor supper was tendered to Dave Schneider, treasurer of the Republic Theatre, by a hundred of his friends, at Reisenweber's last Saturday night. A special performance of the new all-colored revue, "Belles of Cairo," was staged for the edification of the hosts of Mr. Schneider, who is about to enter the ranks of the benedict.

WANT TO BUY BASE DRUM AND PAIR OF CYMBALS. State size and price.  
MACK, 32 Berkeley Place, Brooklyn, N. Y.

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FIRST CLASS VIOLINIST,  
ALSO TRAP DRUMMER

to work in hospital, extra allowance for music.  
Address HARLAN L. PAINE, M.D., Grafton State Hospital, No. Grafton, Mass.

### FALLS FROM BOX TO ORCHESTRA

During the running of a film at Keeney's Theatre in Brooklyn on Saturday night, a man, who in his pockets carried cards upon which was printed the name of John S. Danaher, plunged from the top box at the front of the third tier of seats and landed with a crash in the orchestra pit.

The house was dark with the showing of the film and following the crash into the pit, women screamed and for a moment a panic was threatened. The lights were flashed on, however, and the theatre attendants quieted the audience. A doctor was called and the man was rushed to the hospital, where it was said that in addition to internal injuries he probably had a fractured skull.

Manus Duffy and William Carlton, seated in the orchestra, were injured by the falling man who crashed down between them.

Duffy is in the hospital suffering with a broken rib and an injured hip, while Carlton, although badly shaken up, was able to go to his home after Doctor Lionella of the Holy Family Hospital attended him.

### "VANISHING LADY" FOR ELTINGE

Julian Eltinge, after five years in vaudeville and motion pictures will return to the legitimate stage next season in a new musical comedy with music by Glen MacDonough and Raymond Hubbel. The new piece is entitled "The Vanishing Lady." Eltinge will star under the management of Jacques Pierre. The show will open at Atlantic City, on October 3.

### DENY EQUITY FIGHT

The International Theatrical Association which held its convention at the Hotel Pennsylvania this week did not take up the matter of cutting employees' salaries or discuss the question of putting up a united front against the Actors' Equity Association when contracts expire in 1924, according to statements made by members.

### "KEMPY" MATINEE JULY 4

"Kempy" now playing at the Belmont Theatre, will give a special matinee on the Fourth of July. The members of the company took a vote on whether or not this should be done and all were in favor. Applications for future tickets continue to pile up and it is thought this will help to remove the strain on the box office.

### EDITH HALLOR SUES HUSBAND

Miss Edith Hallor, screen and stage actress, is suing her husband, John D. Dillon, motion picture director, for separation. This is her second action revolving around her marital affairs, the first being her divorce from L. Laurence Weber, theatrical producer, who was thirty years her senior at the time of their marriage. They had one child, who has been in the custody of his mother.

Attorney for Miss Hallor, H. S. Heckheimer, served a summons upon her husband at the Hotel Algonquin, where Dillon is living. Later Mr. Dillon denied that he knew anything about the action and said that it was all news to him.

While under the management of her first husband Miss Hallor was seen in "Leave it to Jane" and "Going Up." Later she entered the motion picture field, and while in Los Angeles met Dillon, whom she married after her divorce from Weber. Ethel Hallor, a "Ziegfeld Follies" girl, was haled into court recently by her mother, who declared that the girl left home to frequent Broadway.

### B'WAY THEATRE TO SEAT 4,000

The new motion picture theatre that the Famous-Players-Lasky Corporation will erect in the Times Square district will be one of the finest theatres in the world.

The new house which will be located in the rear of the Putnam Building, between 43rd and 44th Streets will have a seating capacity of 4,000, with an entrance on Broadway, through the Putnam Building.

With the completion of the new project, the Famous-Players will control four theatres on Broadway, the other three being the Rialto, Criterion and the Rivoli.

The Putnam Building and a group of structures in the rear, formerly the property of the Astor Estate are now held by the 1493 Broadway Corporation, a subsidiary of the Famous-Players, with Adolph Zukor heading both organizations.

The Famous-Players-Lasky Corporation has taken a twenty-one year lease on the entire property and will expend about \$2,500,000 on the proposed improvements. The aggregate rentals will run into the millions.

### MARY DAWN WITH FEDERAL

Mary Dawn, recently featured with "The Spirit of the Mardi Gras" in vaudeville, has severed connections with that act, and is now making records for the Federal company. Her specialty is "blues." She has also been engaged to appear at a large hotel in Atlantic City.

# Senator Ford

AT  
B. F. KEITH'S PALACE, N. Y.  
THIS WEEK  
Dir. PAT CASEY

**MAN O' WAR MORVICH EXTERMINATOR AND GRAY LAG**  
are great thoroughbreds. They go lame occasionally but a little rest brings them back better than ever—That's Me

# MAURICE DIAMOND

IN "SNAPSHOTS OF 1922" BOOKED SOLID B. F. KEITH CIRCUIT

Direction M. S. BENTHAM

Nice little boy—ARTHUR GOLDSMITH

**ALEX HYDE AT STATE**

Alex Hyde and his orchestra opened Monday, June 19th, at Loew's State Theatre. This young man, a brother of Johnny Hyde, of the Loew offices has an organization that is only four weeks old. He was formerly musical director for the Shuberts, traveling in advance of the Shubert vaudeville units and shows and taking over the direction of the house orchestra whenever necessary. In this way he learned how to whip together an aggregation of musicians in a short time, making a unit out of them instead of a group of individuals. He directed at the Winter Garden for a time and also led the orchestra during the Sunday concerts at the Jolson Theatre.

During the war Hyde was bandmaster of the United States Naval Jazz Band, detailed to Admiral Sims for duty in London, being the only Naval organization with a permanent shore detail.

Alexander Hyde gathered the nine men in his present orchestra from the theatre orchestras and dance combinations playing in New York, every man being a soloist. The orchestra established a record for the Fox time last week playing a return engagement at the Audubon while playing the City Theatre. The orchestra is booked for a series of week stands at as many of the Loew theatres as Hyde has time to play.

Others in the organization besides Hyde are: Alex Sater, pianist; Maurice Blash, drummer; Sam Feinblum, trumpet; Abe Feinblum, trombone; Maximilian Rose, base; Arthur Alja, first saxophone; Monsieur Mimi, second saxophone; A. Tipaldi, banjo.

**LOPEZ BAND FOR BOSTON**

Vincent Lopez has contracted with the Stadler Hotel management of Boston to supply an orchestra for that hostelry, to be called Vincent Lopez's Hotel Stadler Orchestra. The new outfit will open there shortly.

Lopez and his Hotel Pennsylvania Orchestra, playing at the hotel roof, are now using a new automatic electric sign which displays the title of the number being played at that time by the orchestra. Any number in the catalogue can be switched on in less than two seconds. This innovation is making a decided hit with the music publishers, who believe the patrons always want to know the name of a song that strikes their fancy.

**BASILE AT PRINCETON**

Joe Basile's Band led the parade at the annual class reunion at Princeton University last Saturday. A score of bands took part in the celebration. Bob Miller was with the Basile Band as a soloist, being practically the only singer at the reunion who sang with any of the orchestras, and featured "Georgia," "Stumbling" and "Swanee River Moon."

Basile's Band is now playing at the newly opened New York Velodrome on upper Broadway where races are held Tuesday and Friday nights. The band still plays in between times at the Newark Velodrome, where it is a well known fixture.

**SHILKRET BACK AT TENT**

Jack Shilkret, leader of the orchestra at the Tent, 51st street and seventh avenue, has just returned from a honeymoon of two weeks, which he spent at Schroon Lake with his bride, formerly Miss Rose Isaacs. Mrs. Shilkret was not in the theatrical profession.

**BARTLETT AT CRESCENT**

William D. Bartlett, formerly the leader of the orchestra at the Shubert Crescent Theatre, has been engaged as musical director of Morrison's Rockaway Theatre and entered upon his new duties Monday, June 19.

**ORCHESTRA TOURING**

The Mason and Dixon Seven, who were succeeded last week at Young's Million Dollar Pier, Atlantic City, by Charles N. Fry and his orchestra, have gone on tour, playing one night stands, and other engagements.

**ORCHESTRA NEWS****WARING'S AT THE CAPITOL**

DETROIT, Mich., June 15.—Waring's Pennsylvanians, a dance orchestra composed of college men from various institutions in Pennsylvania who have been playing together for several years, have just completed their fifth consecutive week in Detroit theatres at the Capitol, and have been held over for a sixth week.

Their act is clever and versatile and includes in addition to singing some really fine arrangements.

The orchestra has scored a big hit here.

**DAVIS AT CHEVY CHASE**

Meyer Davis, the well-known Philadelphia musical director, has started what promises to be his most successful season at Chevy Chase Park, Washington, D. C., featuring a male singer and an orchestra of ten pieces. The diplomats, Senators and members of the Administration are now dancing to the latest Broadway tunes, as ably interpreted by Davis and his society entertainers.

Chevy Chase Park is an exclusive summer resort near the Capitol, and is largely owned by Mr. Davis.

**WHITEMAN CLOSING SATURDAY**

Paul Whiteman's Orchestra closes at the Palais Royal this Saturday. Whiteman is giving his boys a vacation of three weeks, and some of them are taking advantage of the opportunity to spend a few days with the folks in California, their native state. Henry Busse will probably be found in Linde's Restaurant during the three weeks. During the absence of Whiteman his place will be taken by Clyde Doer and his Club Royal Orchestra.

**COX AT SPRING LAKE**

Cox's Orchestra is now playing at Biggott's Park Inn, Spring Lake, N. J. The organization is composed of seven musicians, all of whom do singing specialties besides playing their instruments.

Biggott's Park Inn is the show place of Spring Lake, having a seating capacity of 2,000 people. Cox's Orchestra is packing the dance floor and is kept busy playing encores.

**MRS. HALLETT WRITES SONG**

Mrs. Mal Hallett, wife of Mal Hallett, leader of Mal Hallett's Roseland Orchestra, who is a talented musician, is the composer of a new fox trot, shortly to be published by Jerome Remick & Co., called "Everything I Do." Those who have been privileged to hear the number predict that it will be a success.

**LOPEZ ARRANGEMENT FINE**

Vincent Lopez and his orchestra, now appearing at the Pennsylvania Hotel, have made great arrangement of "Yankee Doodle Blues," a Harms number that is fast reaching the hit class as a popular dance tune.

**LeROY SMITH AT LaMARNE**

LeRoy Smith's Orchestra opened at the LaMarne Cafe, Atlantic City, N. J., Saturday night, June 17. Every one of the nine men composing this colored combination is a soloist of proven ability and the Broadway patrons of the seaside resort are showing their appreciation.

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We Have a Specially Constructed Miniature Stage With Mannikins to Show Just How Your Act Will Look

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STATE LAKE BUILDING

L. P. LARSEN, Managing Art Director. 'Phone Dearborn 1776

CHICAGO

**GOLDMAN CONCERTS AT HOSPITAL**

Edwin Franko Goldman inaugurated a series of concerts to be given in various institutions, when he and his band appeared at the Montefiore Hospital last night and played for the inmates. The public was also admitted to the grounds without any charge. It is Goldman's intention to offer these concerts to a large number of institutions in New York.

**ENGLISH ORCHESTRA HERE**

Ambrose's Orchestra, a twenty-piece combination who last played at the Embassy Club, London, England, opened last week at the Clover Gardens, located on the sixth floor of the Grand Central Palace. Extensive alterations converted the place into one of the largest dancing palaces in the United States.

**CARR WITH STERN ORCHESTRA**

Jimmy Carr has joined Harold Stern and his orchestra at the Hotel Shelburne in Brighton Beach. Carr was at the Shelburne with Stern last season, and created a large following with his violin, clarinet, and comedy singing. He has been appearing in vaudeville during the winter.

**DOER CLOSES AT ROYAL**

Clyde Doer and the Club Royal Orchestra closed at the Club Royal last Saturday night. The orchestra was scheduled to close a week before that time, but the resort remained open until Saturday. Mr. Doer will open shortly with an orchestra for Paul Whiteman at another resort.

**YERKES AT FELTMAN'S**

Yerke's S. S. Flotilla Orchestra opened last week at Feltman's Coney Island, where they will play an extended engagement. The orchestra is working up novelty stuff such as taking the Gallagher and Shean song and playing it as Sousa, Herbert or Liszt would have composed it.

**DIRECTING "BLOSSOM TIME"**

Al Goodman has been engaged as musical director for "Blossom Time," which is playing at the Ambassador Theatre. Prior to his engagement with this show, Goodman was musical director for "Bombo" in which Al Jolson was the feature.

**DORNBURGER IN BRIDGEPORT**

Charles Dornberger is directing the ten piece orchestra for Paul Whiteman, Inc., which opened a Summer engagement at the Pleasure Beach Dance Pavilion, Bridgeport, Conn.

**JOE SAMUELS UNLUCKY**

Joe Samuels, musical director and composer, lost his car which he had left standing in front of Aeolian Hall one day last week. In the machine rested a package of copies of his song "I'm So Unlucky."

**HALLETT CLOSES AT ROSELAND**

Mal Hallett and his orchestra closed Sunday night at the Roseland Dancing Palace. They open for the Summer at Bounhurst on the Cape Cod Canal on July 1st, reopening at the Roseland for a year on September 8th.

**GOLD REPLACES HALLETT**

Joe Gold and his orchestra who have been playing at the Audubon Dance Palace opened Monday night at the Roseland in place of Mal Hallett's orchestra, who left for the summer. The Gold orchestra will play in conjunction with Sam Lanin's outfit.

**KLEINEKE WITH FRITZI SCHEFF**

August Kleineke, orchestra director, will this season wield the baton for Fritz Scheff, who has been booked for a tour of the Kieth vaudeville houses.

**DEL CASTILLO AT THE FENWAY**

Lloyd Del Castillo is leading the Fenway Summer Orchestra, which for the next eight or ten weeks will play at the Fenway, Boston.

**PROCTOR SELLS LELAND**

ALBANY, N. Y., June 19.—The Leland Theatre, formerly the Leland Opera House, at this city, has been sold by the F. F. Proctor interests to C. H. Buckley, a real estate operator, for a sum said to be \$300,000.

For years before the Leland days, the theatre was known as the Trimble Opera House, and is the fount of most of Albany's dramatic history of twenty and more years ago. Across its stage have passed the great ones of the stage, and could its walls speak they would tell of hearing the voice of Booth and Barrett, Davenport, Siddons, Jefferson, Bernhardt, and all the other leaders of the profession in days gone by. The Leland has housed every phase of amusement from classics to motion pictures, and the paintings of Joseph Jefferson, Mary Anderson, Ada Rehan and Edwin Booth that adorn its walls today are a sort of relic of its once high estate.

The Leland was once St. Paul's Protestant Episcopal Church. It was made over into the Academy of Music in the fifties and, when fire razed that edifice to the ground, Charles Trimble, a theatrical builder of New York, raised the money to rebuild the property as the Trimble Opera House.

The theatre was leased by Lucien Barnes (an uncle of William Barnes, Jr.) and opened to the public on December 31, 1869, with Sheridan's "The School for Scandal." A resident stock company presented this and other classic plays under Lucien Barnes' direction and, in view of present theatre prices, it is interesting to note that the scale ranged from thirty-five cents to one dollar.

Various plays were presented by the stock company at the then Trimble Opera House and on April 26, 1870, the much-discussed "Black Crook" was presented with a ballet headed by Mme. Bonfanti. This play, considered by pious ones the depth of infamy because of its exploitation of women in tights, ran until May 2, and H. P. Phelps in his "Players of a Century" says that "a special boat was run to accommodate the Troy people."

Among the players presented by Lucien Barnes were Mrs. Scott Siddons, Joe Emmett (whose home was the present Wolfert's Roost Country Club), Lotta, Frank Mayo, Janauscheck, Lawrence Barrett and Joseph Jefferson. Mr. Phelps notes that the Jefferson engagement drew "smaller houses here than in any city he had visited."

Lucien Barnes had married Miss Trimble, sister of the builder, and they managed it between them until 1870 when financial difficulties caused Barnes to give it up. It was later run by Aaron Richardson, who held a large mortgage on the property, and John W. Albaugh, who also conducted theatres in Washington and Baltimore. Later it was owned by Mr. and Mrs. Charles Leland, and Mrs. Rosa Leland, an actress, managed it from 1873. From this year on to the death of Mrs. Leland, the theatre continued its noted career and such stars as Richard Mansfield, Fanny Davenport, Lillian Russell, the Augustin Daly company (to which Miss Ada Rehan went from the old Trimble stock), Maggie Mitchell and Joe Jefferson, were its guests.

Albany amateurs of note trod the Le-

land boards in those days. Thomas J. Lanahan and Eugene Brumaghim often appeared in classic plays, and the opera company formed from men in old "A" company and including the late "Billy" Corliss, Captain Albert L. Judson, Tom Laughren and Samuel Anable, 2nd, presented "The Buccaneers," an opera composed by Frederick A. Mills, at that time an organist of distinction in Albany. Corliss later went on the professional stage and appeared with the Bostonians and Frank Daniels.

Mrs. Leland later leased the theatre to H. R. Jacobs, then owner or lessee of a large circuit of theatres. He conducted it as H. R. Jacobs' Opera House, and in 1894 F. F. Proctor, in association with Henry P. Soulard, became its lessee. In a few years Mr. Soulard retired and F. F. Proctor, in 1898, devoted the theatre to high class vaudeville, bringing famous performers from all over the world. He also organized the Proctor Stock Company and the Frederic Bond Company, and with this latter company Frances Starr spoke her first lines on the professional stage. In that play, Tom Robertson's "Home," she was associated with Lionel Barrymore.

In 1898, Mr. Proctor purchased the Leland and has been its owner up to the present day. When he bought the Grand Theatre in 1913, he abandoned vaudeville at the Leland and instituted a motion picture policy. Two years ago the stage was torn out to give the theatre the appearance of more modern cinema theatres.

John J. Carlin, stage manager of Proctor's Grand, was connected with the Leland in like capacity from 1882, under Mrs. Leland, to the time when vaudeville was transferred to the Grand. Mr. Carlin has known personally all the famous stars who visited the Leland and has souvenirs of the visits of Booth, Barrett, Ristori, Mary Anderson and other stars of the past.

The Leland will continue as a theatre, but just what form of entertainment it will present has not as yet been determined by its new owner.

**BERNARD'S MOTHER LEFT \$20,000**

Sam Bernard is to receive \$500 according to the will of his mother, Mrs. Charlotte Barnett, which he filed for probate here this week. The estate is valued at about \$20,000, personal property, and was attested April 2, 1921. Mrs. Barnett died May 25th of this year.

In the document the actor's mother states that she leaves only \$500 to him not because of any lack of affection but because he is already well provided for with worldly goods.

Richard Barnett, a brother of the comedian, is bequeathed \$5,000. \$6,000 is left to Rachel Gustad another daughter, the residuary estate being divided equally between Louis Barnett and Harry Barnett, two other sons of Mrs. Barnett.

**PROCTOR PLAYERS IN TROY**

ALBANY, June 19.—The Proctor Players, who have just completed a season of sixty weeks at Proctor's Harmanus Bleeker Hall, here will move to Troy, the company remaining intact, where they will open a summer season at Proctor's new theatre. This is the first time a stock company played Troy, New York. They open next week, June 26, with "Smilin' Through." The company will remain at the Troy house until September, when it will assume its regular policy of vaudeville and motion pictures.

**DOROTHY BRYANT ON VACATION**

Dorothy Bryant, Executive-Secretary of the Chorus Equity Association, left last week on a short vacation. She will be back at her desk in the C. E. A. offices on West Fifty-first street next week.

**ROSELAND BEAUTY PARLOR**

1658 BROADWAY, NEW YORK  
Bet. 51st and 52nd Streets  
IN ARCADE OF ROSELAND BLDG.  
Facial and Scalp Specialists. Expert  
hair dyeing and bleaching. Hair Goods  
made to order at short notice.  
Hours: 10 A. M. to 7 P. M.

**RENE FROM PARIS**  
**PERMANENT WAVE BOBBED HAIR \$23.00**  
**ENTIRE HEAD**  
SPECIAL DISCOUNT TO PROFESSIONALS  
112 West 44th Street, New York City  
PHONE BRYANT 1969

Room 205

**SHOW BUSINESS GOOD IN APRIL**

The Government tax returns were analyzed by S. R. Kent, of the Famous Players-Lasky Corporation and, according to the figures made public by him, the amusement business did not decline during April, as was the impression created by the statement.

"At first glance," says Mr. Kent, "the figures seemed to indicate a further slump in the amusement business since January. Analysis shows that the business is proceeding on about the same level of activity.

"The difference in the tax figures is due to a change in the law under which these taxes are levied. Beginning January 1, last, the Government admission tax was removed from admissions of ten cents or under. The best statistics available show that 10 per cent of the total motion picture business is done by theatres charging 10 cents or less for admission. Thus the published figures show an apparently sharp decline from January to April. Another factor entering into the apparent slump in April is that the tax offices in Washington are swamped from March 15 on, through handling the income tax, with a consequent neglect of less seasonal taxes.

"I might add that when the Government tax figures are made public for this month of June they will show a big jump. The reason for this sharp rise will not be so much in the improvement of the picture business, although it is improving steadily, as in the desire of Government officials to get all the money possible onto the books before the end of the Government's fiscal year, June 30."

**FILM COMPANY SUES INCE**

The Associated First National Pictures, Inc., filed suit last week in the Supreme Court to restrain Thomas H. Ince from violating in any way the contract drawn between him and the First National company in August, 1921.

This agreement, according to the complaint of the corporation, provided that between August 31, 1921, and December 31, 1922, Mr. Ince should manufacture, produce, complete and deliver to them not less than eight nor more than ten motion pictures, and that for each of the two successive years he should produce under the same conditions, giving to the corporation the exclusive right of release and distribution.

The contract in question, it is further alleged, divided gross receipts 70 per cent to Mr. Ince and 30 per cent to the corporation, 7½ per cent of this latter sum going to the company and the balance to the distributors under a "sub-franchise process."

The Associated First National alleged that Mr. Ince has protested the terms of the contract and wished it not to exceed one year.

**CUTTING DOWN THE FILMS**

It will probably never enter the minds of the audiences who will watch John M. Stahl's production, "One Clear Call," at the Strand Theatre all of this week that had they desired to see the photoplay in its original form they would have had to spend a night and a day in a projection room to do so, for it took that long for the motion picture in its first state to be reeled off.

More than 200,000 feet of film were "shot" in the picturization of Frances Nimmo Greene's novel, and since the standard of measurement for a mile still remains 5,280 feet the photo-dramatization of "One Clear Call" represented, among many other things, thirty-seven miles of celluloid. It takes about an hour and fifteen minutes to see 6,000 feet of film intelligibly, and it took a night and a day to view "One Clear Call" continuously at that rate.

Of course, the production had to go through the stages of breaking down, splicing, patching, trimming and other preliminaries of a highly technical nature, and when it was finally released for the public's approval, two days ago, it had been cut down to eight reels in length. Despite the fact that after cutting not more than 8,000 feet will be projected on the Strand screen, "One Clear Call" will still remain the really big picture it was intended to be.

**ACT SWITCH FOLLOWS ARGUMENT**

An uncalled for argument took place on the stage of the Fordham Theatre, last Thursday afternoon. The participants were Dooley and Sales and the White Sisters. The latter have met with various difficulties since they have been achieving fame in the two a day. They recently were in court on a charge made by the Children's Society that they were too young for stage work, but it was proven that they were both of age.

Thursday afternoon the kiddies who were next to closing on the bill at the Fordham stopped the show. As they were taking their bows, Miss Sales, so the story runs, tried to stop the youngsters from taking the numerous calls and told them that "they must take their orders from Miss Sales." She furthered the argument by saying several other things to the sisters. Dooley then started to criticize the conduct of the stage, stating that the annunciations were flashing the cards with the name of his act on them.

In an effort to have peace prevail, Manager Egan of the Fordham, switched the bill around, by moving the kiddies up a spot and putting Bob Hall in the next to closing spot, with Dooley and Sales closing the show. However, the two little "show-stoppers" tied the show up at every performance.

**"DO IT AGAIN" SCORES**

"Do It Again," the George Gershwin-Buddie de Sylva number that Irene Bordoni sings with such success, is proving a hit for T. B. Harms. The song, although only on the market for about three months, has already sold over 200,000 and is still going strong.

Other numbers that are going well are "Gift of Roses," a ballad by John Openshaw, a song on the type of "The Sunshine of Your Smile," and "South Sea Moon," Dave Stamper's latest "Follies" hit.

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## DEATHS

**CRYSTAL HAMPTON**, former motion picture producer, died last week at Bellevue Hospital as a result of taking bichloride of mercury tablets in the rest room of the Claridge Hotel on June 5.

Miss Hampton was assistant treasurer of the Casino Theatre. According to her friends, she had been ill for several weeks and had been despondent over a recent quarrel. She was at one time head of the Crystal Hampton Films, Inc. The hospital records give her address as No. 300 West Forty-ninth street and her nearest relative as Benjamin Snow of No. 28 West Twenty-sixth street.

**FRANCIS HOWARD WILLIAMS**, poet and playwright, died last week at his home in Germantown, Pennsylvania.

He was graduated from the University of Pennsylvania in 1885 and began his literary work on 1886. He is survived by two sons and a daughter. One son, Francis Churchill Williams is a novelist and member of the editorial staff of the *Saturday Evening Post*.

**LAZAR ZUCKERMAN**, noted Jewish actor, died last week at the home of his son, at No. 576 East One Hundred and Thirty-seventh Street. He was 71 years of age.

He was born in Koritz, Russia in 1852, and began his career at an early age, singing in the choir of the Russian Cathedral. Later he was taken to Rumania by his parents and studied at the Conservatory of Music at Bukarest, making his first appearance on the European stage in the early eighties. After playing minor parts with various companies in European cities he became protege of Goldfaden, one of the pioneers of the Hebrew drama in America.

In 1891 Goldfaden prevailed upon him to come to America. His first success was in the People's Theatre on the Bowery with Boris Thomashevsky, well known Hebrew tragedian who died recently. Since then "Lazar" as he was known to thousands, played in many of the leading Hebrew productions staged in this country, including Kochba, Benam, and Joseph and his Brethren. His last appearance was in the "Golden Thread" at the Thomashevsky Theatre on Houston Street, and finished his season last month.

Mr. Zuckerman was one of the founders of the Jewish Theatrical Alliance and was a prominent member of the Hebrew Actor's Club, The Sons and Daughters of Israel, the Goldfaden Tent, Sons of Zion and several charitable organizations. His wife, the late Mrs. Minnie Zuckerman, who died several years ago, was a well known European prima-donna. In addition to his son Max he leaves two grandchildren.

**EDWARD KERR**, one-time actor, died last week, as a result of falling in front of a subway train at the Times Square Station.

He was last seen alive by Herbert Thomson, author, who met him at Eighth avenue and Twelfth street. Kerr was apparently in good spirits, and said that he would be down-town later to look over some old books. It is believed he accidentally fell in front of the train.

**OSCAR F. HODGE** died June 18 at Stern's Sanitarium, New York, after an operation for appendicitis.

He had been connected as manager of Neal O'Brien's Minstrels for a number of years and had also acted as manager for Lew Dockstader's and other Minstrels, also for several Broadway productions.

Services were held Tuesday morning, June 20, at the Funeral parlors at 43rd street and Eighth avenue, New York.

He was about 40 years of age.

**THOMAS GALVIN**, a vaudevillian died at Corning, New York, on Friday, June 16th. He was a member of the National Vaudeville Artists.

**MRS. CHAS. C. BOOKER**, wife of the well-known scenic artist, died on June 4 at St. Vincent's Hospital, New York, and was buried at Greenwich, New York.

## SPORTS AT CITY PARKS

The "Rocking Chair Movies" opened Saturday night at Brighton Beach Park. This motion picture "house" is located on the sands and the screen is suspended on a platform in the ocean. Rockers instead of the customary theatre seats are offered the patrons. Harold Stern's Band plays while the pictures are shown.

Bimbo, the tiny clown at George C. Tilyon's Steeplechase Park, Coney Island, has organized a jazz band to entertain the visitors to the park. Bathing, either in the surf or in the pools, is proving the most popular attraction here.

Those who fear sunburn and blistered shoulders bathe in shaded water in the pool at Palisade Amusement Park. Edmund Henrques, the stunt flyer, is thrilling big crowds daily with his somersaults and side spins.

Daylight movies will be shown at Starlight Amusement Park in the Bronx. The performance will begin at 5 o'clock. The picture will be thrown on a "pearl screen," a recently imported invention, which makes it possible to project pictures in the daylight as well as at night.

## TRIBUTE TO DEAD ACTRESS

A tribute to the memory of Lillian Russell was paid by vaudeville at Keith's Palace theatre on Sunday morning, where impressive ceremonies were held, honoring her as a patriot, public-spirited woman and philanthropist. The memorial was arranged by E. F. Albee, and in addition to the Palace was also held in all Keith theatres throughout the country.

In addition to vaudeville artists, who came to honor her memory as one of their own, representatives of the United States Government, the U. S. Army, Navy and Marine Corps, of the City of New York, and churches of every creed also attended. The Palace entrance was draped and the stage decorated with palms, June blossoms and peonies, the latter being Miss Russell's favorite flower while she lived. A heavy purple silk curtain draped the stage.

Father Edward F. Leonard, of St. Malachy's Church, rendered the invocation, representing Archbishop Hayes. The Rev. Dr. Edward Travers, Miss Russell's pastor, pronounced the elegy, as part of the program.

Among those present were:

General John F. O'Ryan and staff, Captain Vogelgesang and staff, Major-General Harry Hale and staff, secretary of the Professional Women's League and members; Louis H. Chalif, Mrs. Evangeline Booth and members of Salvation Army, Major Deagon, John McBowman, Otto Kahn, Hon. James M. Beck, Augustus Thomas, Walter Vincent, Walter Damrosch, David Belasco, William Fellowes Morgan, Raymond Fosdick, Hon. William McAdoo, Henry W. Taft, Joseph H. Harriman, E. H. Sothern, David Warfield, Mrs. Charles Carey Rumsey, Mrs. Beardsley, William C. Breed, Com. William Edwards, Bishop William T. Manning, Cleveland H. Dodge, Winthrop Ames, Victor Herbert, Raymond Hitchcock, Judge Victor J. Dowling, Judge Samson Friedlander, Judge John F. McIntyre, Judge Warren J. Foster, Judge Leopold Prince, Judge John F. Moss, Judge Edw. P. McCall, Judge William Penney, Judge William Travers Jerome, Dr. Frank Crane, Arthur Brisbane, Mayor John F. Hylan, Judge John M. Tierney, Judge Daniel Murphy, Judge Joseph O'Brien, Judge Alfred J. Teller, Judge Joseph F. Mulquinn, Judge Otto A. Rosalsky, Judge Charles C. Mott, Judge Francis X. Mancuso, A. O. Brown and William Collier.

A memorial was also held at the Hippodrome on Friday of last week.

## JANS GETS FRANCHISE

Herman F. Jans, president of Jans Film Service, announces that he has secured for Northern Jersey, including Trenton, a franchise to distribute the Al Lichtman Corporation "Preferred" Productions.

Mr. Jans has given a great deal of careful thought to the problem of securing the right kind of money getting special pictures for release at proper intervals through his territory, and has finally come to the conclusion that the Al Lichtman Corporation "Preferred" offered the best concrete evidence of a dependable product as to stories—stars and directors which would satisfy the exhibitor from every angle. Jans Film Service will inaugurate the release of Al Lichtman "Preferred" Productions with "Rich Men's Wives"—a truly All Star Picture directed by Gasnier early in September, and will follow with others at regular intervals to be announced later.

## 40,000 SEE "PASSION PLAY"

OBERAMMERGAU, Bavaria, June 9.—Over forty thousand people witnessed the first five performances of the Passion Play during May. Included in the number were 4,827 foreigners, more than half of whom were Americans.

## SIGN FOR "BROADWAY FLAPPERS"

Rube Bernstein's "Broadway Flappers" will include Gattison Jones, Jack Hunt, Clyde Bates and Mayor Johnson, on the Columbia Wheel.

## THEATRICAL ROOM IN LAW OFFICE

A distinct novelty in the equipment of a law office is offered by Leon A. Berezniak of Chicago, in his new suite of offices, to which he moved on May 1, last.

This consists of a "theatrical room," which is a special room in the suite which Mr. Berezniak, who is a well known lawyer specializing in theatrical work, has fitted up uniquely and which he holds at the exclusive service of members of the theatrical profession.

The room is of good size and pleasantly situated, fronting on State street. It is decorated by signed photographs of some of the leading actors and actresses of the American stage, given to Mr. Berezniak by men and women of the theatre friends who are his friends and who he has represented in a professional way. There are several scores of these photographs tastefully displayed on the walls, which also carry as additional adornment several other works of art having to do with the theatre.

In addition are a desk and several chairs, writing materials and equipment for retiring purposes. The room, so Mr. Berezniak announces, is for the sole use of theatrical artists. In it they may write their letters, or dictate them to a stenographer, one of Mr. Berezniak's being always at command, send or receive telephone calls, make business or other appointments, and in general, utilize the room as a Chicago office.

One of the conveniences of the room lies in its being available as a receiving address for mail directed to Chicago, either for an artist resident in that city, or one who is playing there temporarily or for an extended engagement. Several actors and actresses have already had their mail directed in Mr. Berezniak's care since this room was equipped, and he says he believes it will afford a distinct and welcome service to a large number of members of the profession.

All service, including telephone, mail address, stenographic work, postage, etc., is absolutely free to any member of the profession, and there is no obligation attached to the use of this room, according to Mr. Berezniak.

The room is located in Mr. Berezniak's suite in the Chicago Savings Bank Building, 7 West Madison street, at the corner of State street, "the world's busiest corner." Mr. Berezniak took the east half of the building, which is one of the leading office structures of Chicago, located in the heart of the "loop," and moved his office to it from his former location in the First National Bank Building.

## SPOKEN NOVEL ARRIVES

LONDON, June 17.—While a convention of educators in Paris was listening to a publisher's prophecy of that near future when every family will have its "library" of novels in motion pictures, in London the first gramophone novel was being produced. Using a recording machine invented by a Mr. Pemberton Billings, which makes it possible to record an hour's music or reading on one disk of the usual size, a popular novel was read into the receiver. It proved to be "six hours long"—six disks in one neat small album—taking up little more space than the printed version.

Some one will remember the chapter in H. G. Wells' novel, "The Time Machine," telling how the people of a distant future stocked their libraries with volumes which combined print, motion pictures and speech. That time does not now seem so far off. The "spoken novel" is, however, primarily being made for the use of the blind. The price of gramophone "books" is cheaper than braille, and twenty or more can listen to a book at the same time.

## PLANTATION" FOR LAFAYETTE

The entire "Plantation" show, headed by Florence Mills, will open a run of two weeks at the Lafayette Theatre, a colored house, at 133rd street and Seventh avenue, on Monday, June 26. Will Vodrey's orchestra will also be seen with the show, which is under the direction of Lew Leslie.

## LETTER LIST

GENTLEMEN	Murphy, Frank R. Marco, Jas. Seigerman, Moe Rose, Lew Sorrow, G. F. Villasana, Juan F.	Channing, Ruth Gray, Jane Hudson, Vivian Hastings, Margaret Heidt, Toots Hudson, Virian Lockhead, Mabel Kimball, Babe Kastor, Anna Lyons, Zita Keane, Gladys Moore, Marion (Pkg.)
LADIES	Bennett, Sybill Barnett, Jewell Gruett, Al Kane, Johnnie Jones, Robert W. La Pearl, J. H. Lailla, Eugene Laurent, Henri	McPherson, May Standish, May Somers, Eddie Carrett, Bessie Webb, Madeline

## ABOUT YOU! AND YOU!!

Alex Hyde and his Symphonic Enchanters are playing a full week at Loew's State this week.

Allen Kearns will be the new leading man in the production "To The Ladies" when it opens next season.

William Le Maire and Bud Williamson are breaking in a new act called "The Tender Baby Tender." Le Maire is playing a "wench" part.

Floy Murray has been engaged by Clarke Silvernail as ingenue for his American Stock Co. Miss Murray sailed on the Rotterdam on June 17th.

Mildred Soper of the "Blossom Time" cast is to pose for a series of painting by Everett Shinn the artist. She was formerly a model for Harrison Fisher.

Aleko has returned to New York after filling his seventh consecutive season over the Pantages Circuit. He will shortly produce his novel mind reading act in New York.

Basil Sidney will have Richard Bennett's role in "He Who Gets Slapped" at the Garrick beginning June 26. Mr. Sidney was last seen in New York with Doris Keane in "Romance."

John Robb, stage manager of "The Goldfish" in which Marjorie Rambeau is starring at the Astor Theatre has written a new song entitled "Genevieve" and dedicated to Miss Rambeau.

Ada Meade, the musical comedy actress is this summer appearing in dramatic stock, making her first appearance in the legitimate drama. She is with the Garrick Players in Washington.

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- 1701—Toto Hammer—Act.
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